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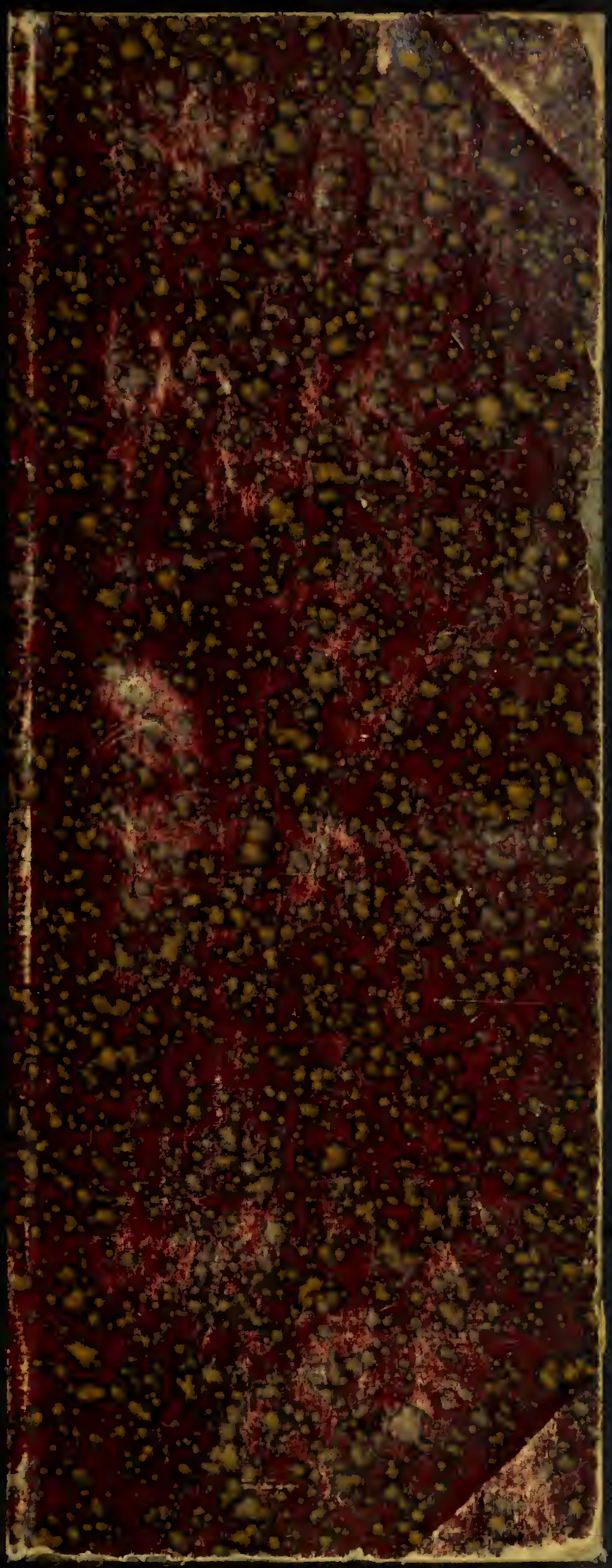
their Debts and Influences

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MILTON'S SONNETS: THEIR DEBTS AND INFLUENCES

BY

RALPH EARLE TIEJE
A.B. University of Illinois, 1910

THESIS

Submitted in Partial Fulfillment of the Requirements for the

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Ralph Earle Tieje

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Chapter I.

MILTON'S SONNETS.

Upon the mention of Milton we naturally think of his great epic, Paradise Lost, although we may have read the minor poems, and know some of the sonnets at least by repute. Yet while the epics and the minor poems have undoubtedly had a great influence upon the literature which followed them, especially on that of the romantic revival in the eighteenth century, the sonnets, too, have been imitated, copied, and adopted, if not as obviously, yet quite as widely. Our debt to them, however, has been commonly ignored perhaps because the sonnets of the eighteenth century were neither great in quantity, nor commendable in quality, and because those of the following period were overshadowed by other poetic forms. But such an influence does exist. Likewise, Milton's sonnets, even though they may seem to the occasional reader to be distinct from those of the writers who preceded him, owe debts which at once become apparent when we study the sonnet in England before Milton.

Before the nature of these relationships can be understood, however, it will be necessary to analyse Milton's rime schemes, organization, and subject matter; but even before this can be done, some definition of the sonnet must be formulated. Yet it must be remembered that no all inclusive definition can be made, for that one which says " a sonnet is a complete poem of fourteen lines", is

at least but a poor makeshift. Furthermore, we have two recognized sonnet forms in English - the Italian (sometimes called the Petrarchan), and the Shakespearean. The latter is rimed a b a b c d c d e f e f g g, and is, as the arrangement indicates, divided into three quatrains and a couplet. Each of these quatrains is supposed to present a new phase of the thought, or a new parallel, or metaphor which shall develop the idea of the poem, while the couplet is supposed to contain the conclusion or the application of the idea. This conclusion may, however, be expanded to include not only the couplet but the last six lines. The Italian sonnet, on the other hand is regularly divided into an octave - and a sestet. The octave, or the first eight lines, presents and develops the thought or idea of the lyric; the sestet, or the remaining six lines, applies it to the particular case in hand. The rime scheme, too, is markedly different from that of the Shakespearean; for in the Italian form the quatrains of the octave are linked together - a b b a a b b a - while the sestet may employ any combination of c and d, or of c, d, and e, provided that the thirteenth and fourteenth lines do not rime. These forms are, it must be remembered only types, and have many variations which will be discussed in their proper places.

But while it is evident that the definition of a Shakespearean sonnet is sufficiently exact, it is also clear that the definition of the Italian needs further amplification. And to avoid a long and confusing discussion, it will, perhaps, be well merely to quote the rules which common

practice and consent have created.

Rules for form.[1]

a). Fourteen lines.

b). Pentameter lines.

c). There must be rime.

d). The sonnet contains two rime systems - an octave and a sestet - the first being composed of two quatrains, the second of two tercets.

e). The octave must rime as follows, a b b a a b b a.

f). The tercets may contain two or three rimes.

g). The rimes of the tercets must not be upon the same vowel assonances or consonant combinations as those of the octet.[2]

h). The rimes in the sestet must not be placed in such a manner as to produce in any way the order of rimes in the octave.[3]

i). Double rimes, which are favored in Italian, are to be avoided in English, because the recurring line beats retard the flow of feeling enough.

j). The sonnet must not end in a couplet, for such an ending interrupts the continuity of thought.

---

1. These rules are taken directly from Mr. Mark Pattison's Introduction to his Volume of Milton's Sonnets. They are also cited by Hunt in his Book of the Sonnet; and a writer in the Living Age, 93:771, quotes a similar set from Francesca Saverio Quadrio, an Italian Jesuit and litterateur, 1695-1796.

2. See Shakespeare, Sonnet 55.

3. For example c d c c d c, because in this arrangement we have a quatrain d c c d, which is the same order as a b b a in the octave.

Rules for material.

a). A sonnet must express only one feeling.

b). The first quatrain shall present the idea, the second shall place the reader in full possession of it.

c). There should be a pause, as of one meditating, after the second quatrain.

d). The first tercet should turn back on the thought of the octave.

e). The second tercet should be a conclusion, summing up the thought of the whole.

f). The sonnet should give the idea of finish in its conclusion, but not an air of epigram, for in the epigram the conclusion is everything, while in the sonnet the emphasis is equally distributed, except for a slight bulge at the middle.

g). The contracted space of the sonnet forbids the repetition of important words, except where a peculiar emphasis is desired to be gained by it.

h). Feeble or expletive lines are not permissible.

i). A single obscure line dims the entire idea of the sonnet, for since the poem is so short, the intellect has not time to regain the idea before the end of the sonnet is reached.

As regard the first three rules laid down for form there is not likely to be a dispute, for it has always been recognized, except in those periods where the term sonnet was misunderstood and consequently misapplied, that this form of poetry demanded fourteen lines of iambic pentameter with some sort of rime scheme. Milton, however, chose the system

of rimes suggested, or rather demanded, in Pattison's rules, and regularly employs the arrangement a b b a a b b a in his octaves, although Italian practice permitted other combinations as Mr. Max Leutzner points out in his thesis, Uber das sonet und seine Gestaltung in der Englischen Dichtung bis Milton.[1] He says that three possible schemes exist, each having a permissible variant. The first, rima chiusa, is the one most commonly known to Englishmen, and is the familiar a b b a a b b a. This scheme may be changed to a b b a b a a b. The second regular arrangement is the rima alternata which runs, as its name suggests, a b a b a b a b, or may vary in the second quatrain to b a b a. The third, or the rima mista, is a combination of the other two, and runs a b a b b a a b. It, also, has a variant - a b b a a b a b. On these Mr. Leutzner comments that the last ist die am wenigsteus gefällige bei Petrarca, while the second is but seldom used by him. The rima chiusa, or the a b b a a b b a, is, then, the favorite with Petrarch; and it may be that from this practice Mr. Pattison and his predecessors formulate rule e) for form. But whatever may have been, or may be, the true octave form, Milton uses that scheme which Petrarch most commonly employed, and rimes all of his octaves a b b a a b b a.

In his sestet rimes, however, Milton is not so regular, for he employs eight different schemes, and out of those only two are Italian according to Mr. Leutzner's analysis of Petrarch's sonnets. For he finds that when two rimes are used, three combinations are possible - c c d d c c,[2] c d d c c d,

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1. Page 2.
2. I have changed Mr. Leutzner's a to c, b to d, c to e, in order to avoid confusion with the octave rimes.

c d d c d c; and that when there are three rimes, four possibilities appear - c c d d e e, c d d c e e, c d d e e c, c d e e d c.[1] Mr. Pattison has, in like manner, cataloged the sestet schemes of Milton's sonnets; and from his list it becomes evident at once, that the greater number of his sestets do not conform to any Petrarchan model. In fact, only three out of the entire twenty-three so conform. Sonnets XII[2] ("I did but prompt the age to quit their clogs.") and XV ("Fairfax, whose name in arms through Europe rings.") rime c d d c d c; and Sonnet XVI ("Cromwell, our chief of men, who through a cloud"), rimes c d d c e e. The remaining sonnets,[3] which vary from the Italian, may be grouped as follows.

I). c d c d c d.

Sonnet I ("O nightingale that on yon bloomy spray").

Sonnet VIII ("Captain, or colonel, or knight at arms").

Sonnet XI ("A book was writ of late, called Tetrachordon").

Sonnet XIV ("When Faith and Love, which parted from thee never").

Sonnet XVIII ("Avenge, O Lord, thy slaughtered Saints").

Sonnet XXII("Cyriack, this three years' day, these eyes").

Sonnet XXIII ("Methought I saw my late espoused saint").

II). c d e c d e

Sonnet IX("Lady! that in the prime of earliest youth").

Sonnet X ("Daughter to that good Earl, once President").

Sonnet XVII ("Vane, young in years, but in sage counsel old").

---

1. Mr. Leutzner's scheme here reads a c b b c a (c e d d e c). I have transposed the e's and d's.
2. I have followed Masor in the numbering of the sonnets.
3. The "tailed" sonnet, "Because you have thrown off your Prelate lord", is omitted.

Sonnet XIX ("When I consider how my light is spent").

Sonnet XXI ("Cyriack, whose grandsire on the royal bench").

III). c d e d c e

Sonnet II ("How soon hath time, the subtle thief of youth").

Sonnet III ("Donna leggiadra, il sui bel nome onora").

Sonnet VII ("Giovane, piano, e simplicetto amante").

Sonnet XII ("Harry, whose tuneful and well measured song").

IV). c d c d e e

Sonnet IV ("Qual in colle aspro, all'imbrunir di sera").

Sonnet V ("Diodati (e te 'l diro con maravigha)").

Sonnet VI ("Per certo i bei vostr' occhi, Donna mia").

VI). c d c e e d

Sonnet XX("Lawrence, of virtuous father virtuous son").

We may conclude, then, that Milton has in his sestets not followed any rule, but has, like the post-Petrarchans[1], admitted into the tercet whatever arrangement seemed preferable.

In his formulation of his second group of rules Mr. Pattison demands an octave - sestet organization in the sonnet, i. e., the poem must be divided into two parts containing respectively eight and six lines each. The first group is to be divided further into two quatrains, of which he says, "the first quatrain shall present the idea, and the second put the reader in full possession of it." Furthermore, the first tercet, i. e., the first three lines of the sestet, shall turn back upon the thought of the octave, while the second tercet, or last three lines, shall sum up the thought of the whole, and thus form a conclusion to the poem. A sonnet so organized, then, would according to Mr. Pattison be a perfect sonnet, pro-

1. Hunt's Book of the Sonnet.

viding, of course, that it employed his Italian rime scheme.

But if such a requirement is to be absolute, only seven of Milton's eighteen English sonnets are true sonnets, and only two of his five Italian ones, for this one third alone has the volta, or turn, at the end of the eighth line. Those that conform are Sonnets II, III, VI, VIII, IX, XIII, XIV, XV, XXI. The remaining fourteen, on the other hand, vary the position of the pause from the end of line seven to the close of the poem. Sonnet XII, for instance, abbreviates the octave to seven lines;[1] and Sonnets I, VII, XVI, XVII, XX, XXIII extend the development of the thought through the twelfth line. Sonnet IV has the volta at the end of line ten, while Sonnet X places it at the close of line eleven. Three of the remaining sonnets depart still further from the rule, and have the turn within the line instead of at the end. Thus Sonnet XIX has it in line eight, while in Sonnet XXII it is placed after the second foot in the ninth line, and in Sonnet XVIII after the fourth foot in the tenth line. Of the twenty-three poems only two (Sonnets V and XI, one Italian and one English) have no pauses, but develop the idea throughout the poem to the end of the fourteenth line.

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1. I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes, and dogs;
As when those hinds that were transformed to frogs
Railed at Latona's twin born progeny
That after held the Sun and Moon in fee.
But this is got by casting pearl to hogs
That bawl for freedom in their senseless mood,
And still revolt when Truth would set them free.
Licence they mean when they cry liberty;
For who loves that must first be wise and good
But from that mark how far they rove we see,
For all this waste of wealth and loss of blood.

Yet even the observation of the octave-sestet division is, as we have seen, not sufficient to make an Italian sonnet. It is required that the first eight lines be organized as to quatrains, the first presenting the idea, the second fully developing it. But since the greater number of Milton's sonnets do not have regular octaves, they do not, of course, divide regularly into quatrains. Of the six that do observe the octave-sestet division, however, five have this minor division at the end of line four. Any of them will illustrate the method.

"Captain, or colonel, or knight in arms,[1]
Whose chance on these defenceless doors may seize,
If deed of honor did thee ever please,
Guard them, and him within protect from harms.
He can requite thee, for he knows the charms
That call fame on such gentle acts at these,
And he can spread thy name o'er land and seas,
Whatever clime the sun's bright circle warms."

The organization in such an octave is obvious. The first four lines present a plea for protection, to which the second quatrain adds a promise of reward, completing the idea requited mercy. In Sonnet XV, however, there is no such division within the octave; the thought progresses steadily to the end of the eighth line; and the reader has neither "the idea" nor "full possession" of the idea until he has finished that line.

"Fairfax, whose name in arms through Europe rings,
Filling each mouth with envy or with praise,
And all her jealous monarchs with amaze,
And rumours loud that daunt remotest kings,
Thy firm unshaken virtue ever brings
Victory home, though new rebellions raise
Their Hydra heads, and the false North displays
Her broken league to imp their serpent wings."

---

1. Sonnet VIII.

In the organization of the sestet Milton allowed himself still more latitude. The rule demands that the first tercet shall "turn back" upon the thought of the octave, and that the second shall sum up the idea of the whole sonnet. Even a cursory reading of the six regular[1] sonnets makes it apparent that they all "turn back" in line nine, for some of the transitions or connections are only too obvious - "Lift not they spear against the Muse's bower" in Sonnet VIII, or "Love led them on" in Sonnet XIV. Yet, in only one of these is the strict division into two tercets observed.

> "Thou honour'st Verse, and Verse must bend her wing
> To honour thee, the priest of Phoebus' quire,
> That tunest their happiest lines in hymn or story.
> Dante shall give Fame leave to set thee higher
> Than his Casella, whom he wooed to sing,
> Met in the milder shades of Purgatory."

Here, in Sonnet XIII, the separation of the two tercets is marked; and there is no question as to where the "meditation" ends and the conclusion begins. But in Sonnet IX the two divisions are not sharply distinguished; and, moreover, the pause occurs within, and not at the end of a line.

> "Thy care fixed, and zealously attends
> To fill they odorous Lamp with deeds of light,
> And hope that reaps not shame; therefore be sure,
> Thou, when the Bridegroom with his feastful friends
> Passes to bliss at the mid hour of the night,
> Hast gained they entrance, Virgin wise and pure."

In Sonnet VIII, on the other hand, the first tercet is lengthened instead of being abbreviated, for the thought is continued into the middle of the fourth line of the sestet.

> "Lift not thy spear against the Muse's bower;
> The great Emathian conquerer bid spare
> The house of Pindarus, when temple and tower
> Went to the ground.

1. See page

Sonnet XIV presents a still greater variation from the rule, for in it the conclusion seems to be cramped into the last two lines. Certainly the first four belong together, since the conception that Mrs. Thomson's virtues will plead for her before God's throne is a "meditation" upon the idea of the quatrains - "When Faith and Love ----- had ripened thy just soul to dwell with god." The closing lines of the poem, however, express the reward of those virtues; and thus may be considered a conclusion.

"Who thenceforth bid thee rest and dring thy fill
of pure immortal streams."

Sonnet XXI, however, exhibits a structure in its sestet the exact opposite of this. In it the opening two lines are separate from the others in thought, while the remaining four present an antithetical idea of an achievement higher and nobler than that of the preceding verses.

"To measure life learn thou betimes, and know
Toward solid good what leads the nearest way;
For other things mild Heaven a time ordains,
And disapproves that care, though wise in show,
That with superfluous burden loads the day,
And, when God sends a cheerful hour, refrains."

The sestet of Sonnet XV, after the manner of the octave, has no internal division, either indicated or felt. It seems, on the other hand, to be continuous, to rise to its conclusion, rather than to recede to it. The second sentence is a supplement to the first; it does not add any new thought, nor any new idea, but merely restates the other. For certainly the "nobler task" of expelling Avarice and Rapine is the same as freeing "truth and right from violence."

"O yet a nobler task awaits thy hand
(For what can war but endless war still breed?)
Till truth and light from violence be freed,
And public faith cleared from the shameful brand
Of public fraud. In vain doth valour bleed,
While Avarice and Rapine share the land."

Of Milton's sonnets which do not have the octave-sestet organization, five (I, XVI, XVII, XX, XXIII) have couplet conclusions, i. e., they have the idea applied or summed up in the last two lines; but only one of them, Sonnet XVI, ends in a real couplet.

"Help us to save free conscience from the paw
Of hireling wolves whose Gospel is their maw."

Yet even in such a close we do not feel that the author is consciously striving after epigram as we do, for example, in Shakespeare's Sonnet CXVI:

"If this be error and upon me proved,
I never write and no man ever loved."

and the absence of the epigrammatic is felt more distinctly still in those sonnets of Milton's which have the conclusion in the last two lines, but do not rime those lines, e. g.,

"Therefore on thy firm hand religion leans
In peace, and reckons thee her eldest son."

or,

"Whether the Muse or Love call thee his mate,
Both them I serve, and of their train am I."

But there is in each of these five sonnets a feeling that no other form of conclusion would be suitable; that this type of organization is a necessity. The long development of the sestet would seem prolix; and the rapidity of the couplet seems to be demanded. For instance, in Sonnet XXIII, a six line exposition of Milton's grief at the realization that this is only a dream, would, by virtue of its extent, lessen the poignancy of the pain which is felt in all its

swift sharpness when the sonnet concludes:

"But oh! as to embrace me she inclined
I waked, she fled, and day brought back my night."

The realization that it is but a dream must come as suddenly as the awakening. The action must not be retarded. It must be rapid. And the formal sestet with its two tercets is too slow, dignified, and grand for this. Moreover, twelve lines are needed to present the idea, or rather to relate the story. To crush it into eight lines would be to destroy much of its tender beauty by the omission of salient detail; and such omission would, in its turn, naturally lessen the effect. That Milton realized this, unconsciously of course, is probably true; for, like all great poets, he must have known, or at least have felt, that poetry, like all art, while generally conforming to rules, must at times transcend those rules and adapt itself to its subject.

The irregularities of the octaves in the remaining sonnets have already been mentioned, but it may not be out of place to discuss them further here. Sonnet XIX is the nearest approach to the regular group, for in it the pause occurs at the end of the second foot in line eight. Consequently, although the sestet is divided into tercets the first contains an extra half line. An abbreviated octave is found, also, in Sonnet XII, where an entire line has been subtracted, and added to the sestet. Otherwise the sonnet is regular, except that the conclusion seems to be in the last two lines, instead of in the last three. Sonnet XXII extends the octave by half a line, and thus places the volta in line nine, with the result that the final tercet is clipped

to two lines, which, however, are not rimed.

Sonnet XII, likewise, does not conform to the rule. First of all, the turn is placed in line ten, seemingly for the artistic reason of producing an onomatopoetic effect by the prolonged first sentence, which has a suggestion of the long roll of menacing thunder with a terminal crash in the word "rocks." This poem is, too, the most Miltonic of Milton's sonnets, for there is no sharp turn in the thought; and the poem gradually rises and recedes, like a sea wave breaking on the beach.

Sonnet XI, the last of this irregular group, has no turn, but carries the development of the idea to the end of the fourteenth line, closing with an expression of contempt which Milton probably meant to be superlative, but which is merely a culmination of the wrath vented through the entire sonnet, and is not a real conclusion.

> "Thy age, like ours, O soul of Sir John Cheek
> Hated not learning worse that toad or asp,
> When thou taughtest Cambridge and King Edward Greek."

The one other sonnet is that beginning "Because ye have thrown off your Prelate Lord." Neither Masson nor Todd numbers this, and neither seems to consider it a sonnet; but poems of this form, called sonetto colla coda, had been popular in Italy before Milton's time for the purposes of burlesque and satire.[1] This type of sonnet differs from the ordinary one, first of all, in length, for it consists of twenty instead of fourteen lines. Its rimes, too, are arranged differently in the sestet - a b b a a b b a c d e d e c c

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1. Cambridge Edition of Milton's Poems, page 71.

f f f g g. Moreover, lines fifteen and eighteen are trimeters. Like the true sonnet, the poem has a regular octave; but again unlike the regular sonnet, the first quatrain of the "sestet" continues the development of the idea, or the denunciation in this particular case.

> "Because you have thrown off your Prelate Lord,
> And with stiff vows renounced his Liturgy,
> To seize the widowed whore Plurality
> From them whose sin ye envied, not abhorred,
> Dare ye from this abjure the civil sword
> To force our consciences that Christ set free,
> And ride us with a Classic Hierachy
> Taugh ye by mere A. S. and Rutherford?
> Men whose life, learning, faith, and pure intent,
> Would have been held in high esteem with Paul
> Must now be named and printed heretics
> By shallow Edwards and Scotch what-d'ye-call!"

The remaining eight lines may be considered to perform the function of a true sestet, although there is no break in the thought until the last line is reached, when the charge is announced in a definite form, and all the anger and scorn of the entire poem are concentrated in:

"New Presbyter is but old Priest writ large."

At this point, a new question arises. Why, since Milton shows a certain conformity to the Italian rime scheme, did he not observe the Italian law regarding pauses? Mr. Oscar Kuhn says that Milton began the study of Italian in 1632, "steeped" himself in Petrarch, Dante, and Tasso, and spent the year 1638 in Florence. This earnest study and visit, together with the fact that he wrote sonnets in Italian, would argue for an intimate knowledge of Italian sonnet poetry which the regularity of the pauses in Petrarch and Dante could not escape. Furthermore, but two of his sonnets were written before the journey to Italy - Sonnet I

("O Nightingale that on yon bloomy spray") in 1632-33 and Sonnet II ("How soon hath Time, the subtle thief of youth") in 1631. Therefore, the remaining twenty-one must have been produced after he had a chance to know the Italian sonneteers at first hand. Moreover, of these two early sonnets, one (Sonnet II) observes the octave-sestet division; so Milton must have known that form of organization even before he studied Italian, for Sonnet II was written in 1631, a year before he began to read Petrarch and seven before he visited Florence. Nor does there seem to be any particular period in which he used either system to the exclusion of the other. For three of the sonnets in Italian (Sonnet IV, V, VII) do not have regular octaves; and while Sonnet X in 1644 observes the octave and sestet, Sonnets XI and XII, the following year, disregard them. Furthermore, as late as 1655, Sonnet XXI is Italian in organization, although Sonnets XXII (1655) and XXIII (1658) are not. It would, therefore, appear that Milton knew the octave-sestet organization before he began to write sonnets at all, and the cause for the violation of the pause rule must be sought elsewhere than in his ignorance.

Mr. Pattison in the Introduction to his volume of Milton's Sonnets[1] mentions the problem, but attempts no solution. He does, however, say that Hall Caine thinks the violations are accidents. But to ascribe to accident what appears to be a rule seems to be begging the question. It would surely be more logical to say that the turns fall wherever the exigences of thought demand. In Sonnet XVII,

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1. Page 48.

for instance, we might stop after "gold" in line eight, but "in all her equipage" adds to our conception of "war". It is not mere tumult and carnage; it is careful and studied planning. The next two lines, also, are necessary for a complete idea of Sir Henry Vane. In the preceding lines he appears as a soldier; here he is a priest and a statesman. And without these conceptions the closing lines of the poem could not be.

"Vane, young in years, but in sage counsel old,
Than whom a better senator ne'er held
The helm of Rome, when gowns not arms repelled
The fierce Epirot and the African bold,
Whether to settle peace, or to unfold
The drift of hollow states hard to be spelled;
Than to advise how war may best, upheld,
Move by her two main nerves, iron and gold,
In all her equipage; besides to know
Both spiritual power and civil, what each means,
What severs each, thous has learned, which few have done.
The bounds of either sword to thee we owe:
Therefore on they firm hand Religion leans
In peace, and reckons thee her eldest son."

Such an argument, however, does not account for the appearance of turns within lines, which is the most flagrant violation of the Italian pause rule. And yet the raison d'etre may be a simple one. During the period of the Latin Secretaryship, when most of the sonnets were written, Paradise Lost was taking form in Milton's mind, and parts of it had been written as early as 1641 and '42.[1] Now run-over lines are frequent in Miltonic, as in other, blank verse.[2] There is, also, no prohibition of them in the sonnet.[3] And it is easily conceivable that Milton, who had no theory of sonnet structure, might have believed

1. Cambridge Edition of Milton's Poems, page 93.
2. Run-over lines occur in Lycides, 1639.
3. Run-over lines appear in Milton's Italian sonnets.

that a division of the poem could end within, as well as with the close of a line. Moreover, being a great artist, and as such having an instinctive aversion for either prolixity or incompleteness, Milton doubtless felt that when he had expressed one idea fully, the laws of art forced him to proceed to the following thought, although the laws of the sonnet might forbid it. In short, it seems fair to say that he varied the positions of the pauses according to the exigencies of his subject matter.

But however much Milton may have been indebted to the Italians for his sonnet form, he owes them little as regards subjects and the treatment of his themes. Petrarch and Dante, and their Italian, French, and English imitators and disciples wrote of love. Idealised passion was their theme; their subject, the fair but cruel mistress. Yet only two of Milton's sonnets can be called love poems; and even these do not have the fantastic imagery and expression of the earlier love sonnet. Sonnet II ("O Nightingale, that on yon bloomy spray"), written 1632-33, has an Elizabethan air; but while it bewails a downcast lover's case, its language has none of that fanciful ornament which Sidney so persistently employs, and Shakespeare in his "gayer mood" sometimes uses. Sonnet XXIII ("Methought I saw my late espoused saint") is more strikingly different. Its language is restrained and dignified; but the most marked contrast is in the theme. His wife comes not like the Celias, the Delias, and the Dianas of the sonnet sequences, but like "Alcestis from the grave". She is not a vision conjured

up by a courtier's fitful dreams; but she comes "rescued from Death," "vested all in white pure as her mind," "her face veiled." "Love, sweetness, goodness in her person shined." The attitude, evidently, is not that of a witty gallant toward a clever coquette. It is that of a reverent lover toward one tho though dead truly holds his affection.

The largest class of Milton's sonnets is made up of those addressed to his various friends and associates. Three of them - Sonnets IX, X, XIV - are to women. The first of these, "Lady, that in the prime," has much the same tone as Sonnet XXIII, for the Biblical allusions to Mary, to Ruth, and to the Bridegroom give the poem the same reverence and restraint which the classical references give to the other. Respect, however, rather than reverence or admiration, is the note in Sonnet X ("Daughter to that good Earl"), for "honoured Margaret" is scarcely a term of endearment, nor yet of worship. In Sonnet XIV ("When Faith and Love, which parted from thee never"), a new chord is struck. As the title implies, the sonnet is one of praise, but not such praise as Sidney heaped on Stella, or Daniel on Delia. The Elizabethan saw only beauty of face and form, and chastity was the only virtue he praised. But Milton celebrates the inward beauty of heart and soul, the glory of a pure and virtuous life.

Six other sonnets - XIII, XX, and XXI, XV, XVI, and XVII - belong to this group, all of which are addressed to men. These six in turn divide into two smaller groups of three each, the first consisting of those purely personal in tone, the second of those addressed to men in public life.

All of the six are lofty, dignified, and sonorous, but those of the second set - Sonnets XV, XVI, XVII - lack the familiar quality and the intimate tone of those to his nearer friends.

Two other sonnets are of a more personal nature - Sonnets XIX and XXIII. Both of these are on the same topic, and both are expressions of an emotion aroused by an affliction purely personal. These are true "syllogisms of the heart," for in them Milton finds an answer to his questionings, and becomes reconciled to the ways of God. "Who best bear his mild yoke they serve him best." "They also serve who only stand and wait." "What supports me? The Conscience to have lost them overplied in Liberty's defence." These are his answers. These are his justifications of the way of God with him.

The last group of sonnets is closely associated with the two preceding ones, for in all of them the emotion and indignation is personal, but the subjects of this second group are of a less personal type, although they are drawn from events in or about the author's life. The first of these is Sonnet XVIII, the vigorous denunciation of the massacre in Piedmont. The other three are more closely connected with Milton's own life and activities. They, mark, also, the adaptation of the sonnet to the purposes of controversy, and a necessary lowering of its tone, for in that age debate was abusive and he was the most successful in it who invented the most scurrilous epithets. Neither Sonnet XI or XII is lofty, and both show Milton at his worst in poetry, if we except the poems on the death of

Hobson.[1] Yet there is in them a contemptuous carelessness that makes the scorn the more stinging, as if the "stall-reader" and his friends were not worth the effort of real poetic composition. The breaking of a word at the end of a line:

> ".....and some in file
> Stand spelling false, while one might walk to Mile-
> End Green."

is certainly not excellent practice. "Owls and cuckoos, asses, apes, and dogs" are abusive but not lofty terms, and it is a violation of natural history, not justified by Euphuistic fancy, to make hogs "bawl". But while this is true, none can deny that the effect is heightened, that the bludgeon blows are the more crushing for the rugged vigor with which they are dealt. On the New Forces of Conscience is less careless, but not more dignified. Such phrases as 'the widowed whore Plurality' or 'Scotch What-d'ye-call', or such references as 'mere A. S.' are deplorable from an esthetic viewpoint, but they fit well with Milton's attitude toward the 'tricks', 'plots and packings' of his intriguing contemporaries. And perhaps Milton's traditional lack of humor blinded him to the incongruities of his subject and his poetic form. But nevertheless these sonnets are quite as vigorous and effective, though in a lesser way, as that on the late massacre in Piedmont.

The most striking characteristic of Milton's sonnets, however, is neither their rime schemes, their organization, nor their subjects, but their episodic character; for of the

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1. On the University Carrier. Another on the same. Cambridge Edition, page 17.

entire twenty-three only four are related in groups of two. Sonnets XI and XII are both on the general subject of the detraction which followed on the writing of certain treatises; but there is no continuation of idea from the first to the second, and either might stand alone. For Sonnet XI contemns the ignorance of an age that "hated not learning worse than toad or asp," while Sonnet XII is a condemnation of those who confuse "liberty"and "license." The same lack of connection is evident in Sonnets XXI and XXII. These two poems are both addressed to Cyriack Skinner; but the former is in an admonitory vein, and the latter has for its real subject Milton's blindness. The remainder of the sonnets are entirely unrelated one to the other. They are true "moment's monuments,"[1] the strong expressions of those noble emotions that arise at intervals in the soul.

In summing up the characteristics of Milton's sonnets, several things are apparent. First, the rime scheme of his octaves was Italian, but that of his sestets varied somewhat from the accepted Italian models, although only one of the sonnets ends in a rimed couplet. Second, in the matter of organization, or the arrangement of the thought pauses, Milton, like the arch-rebel that he was, followed no rule of his own or anyone else, but placed the volta wherever the development of the idea required, whether at the end of line seven or of line twelve, whether at the end of the line or within the line. Third, his sonnets are no longer conventional love sonnets, but are, where they

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1. This term is Dante Gabriel Rossetti's, but he applies it in a general definition.

speak of love, poems of reverent affection and admiration, while in the other cases they express states of mind and feelings aroused by soul crises. The sonnets are, finally, not joined in a long sequence after the fashion of the Italian and Elizabethan poets, but each stands separate from the rest. Each is individual, marking an emotional epoch, and not minutely tracing the progress of a passion.

Chapter II.

THE SONNET IN ENGLAND BEFORE MILTON.

Althouth Mr. Nichol[1] says that Dunbar (145--1513?) wrote sonnets, the familiar statement that Wyatt and Surrey introduced the sonnet into England is probably true, for it cannot be certainly established that Dunbar was acquainted with the form. That he traveled in France is known, but nevertheless he could not have been influenced by the French school of sonneteers since Ronsard, the eldest of them, was not born until 1524. There is a probability that he was acquainted with Dante for he was a university man, and one of his poems seems to echo him[2]; but there is no record of an Italian journey. His themes, moreover, are not those of the Italian poets, for they wrote of love, while Dunbar ranges from Vanitas vanitatum, et omnia vanitas to the philosophie douce,[3] and from the sternest moralizing to the coarsest humor. Two conclusions, then, are possible - first, that he knew the Italian sonnet at first hand or through an early French translator, or second, and more probably, that he happened upon fourteen lines as the length for his poems. However this may be, it is certain that he

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1. Ward's English Poets, vol. I, pg. 150.

2. Cf. Dunbar: "What is life but one straucht way to deid."
and Dante: "Your life is running toward death."

3. J. Nichol in Ward's English Poets, vol. I, pg. 150.

exercised no great influence on the sonneteers who succeeded him; for they, like Dante and Petrarch, wrote of love, and would not, furthermore, be likely to imitate a Scottish poet whose crabbed dialect would appear harsh to them, when they already had the sonnet form at court. Dunbar, therefore, in the discussion of the English sonnet may be disregarded as an influence.

Wyatt and Surrey, however, stand in a different relation to it, for to them undoubtedly belongs the credit of having unlocked the stores of Dante and Petrarch for Elizabethan England, although they probably did not forhear "those melodious bursts that fill the spacious times of great Elizabeth." First of all, they both traveled in Italy, and so became acquainted at first hand with the Italian sonnet poetry; and since these were the only poems of the sort they knew, it was only natural that they should adopt them. For in the writing of love lyrics Wyatt and Surrey were essaying themes "unattempted yet in prose or rime" in England, since before their time English verse had always treated love in an epic manner. Naturally, too, they used an Italian form, because they had to harmonize or attune to a musical expression a language rough in its sound and rugged in its meter, which, furthermore, gave them no really lyrical models, and in which the old alliterative measure still survived.[1] To lure this harsh tongue to become the expression of a sentimental passion was their task; and in the attempt

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1. Lydgate used the alliterative measure as late as 1430. Hawes, who died in 1530, was influenced by him.

they succeeded well, if only in preparing the way for others. Their greatest achievement, however, was the unpremeditated creation of the sonnet vogue, to which they contributed in somewhat different ways.

Wyatt, who was the elder of the two, is Italian in form, although at times he varies widely from the accepted type. In his rime schemes he is fairly exact, for only three of his thirty sonnets are variants. "Such vain thought as wonted to mislead me" is rimed a b b a b b a a; "Unstable dream, according to the place," a b b a a c c a, while its sestet runs d e e d f f; "Such is the course that nature's kind hath wrought," a b a b a b a b. This last is, of course, the Italian rima alternata sometimes used by Petrarch; but the sestet, a b a b c c, is an innovation. Each of his thirty sonnets ends with a rimed couplet; but sixteen of them have the octave-sestet organization, while but ten are Shakespearean in form. The four others are irregular, conforming to neither the Italian nor the Shakespearean model. "Ever my hap is slack and slow in coming" breaks at the end of the eleventh line; and the turn in "Love, fortune, and my mind which do remember" is in line eight. "Was never file yet half so well yfiled" extends the development through line nine. "Like unto these immeasurable mountains" is a curious example of balanced structure, where, in each couplet, a new parallel is presented, somewhat after the fashion of the quatrains in Shakespeare's Sonnet LXIII.

In his theme, also, Wyatt is Italian; for he always writes of love. Moreover, his sonnets deal with love

after the manner of the Italians. They are always to a cruel mistress. They always depict a faithful lover's despair. Yet there is no progression in them; the success or the non-success of the suit remains ever the same. But notwithstanding this connecting thread, the sonnets seem to be occasional. They are separate, like pearls in a necklace, and appear to have sprung from the author's mind at long intervals. This effect may be due in part to the arrangement of the text, for they are interspersed with songs. Yet the lack of sustained imagery and unity of treatment is the greater cause. Such lines as

> "Was never file yet half so well yfiled,
> To file a file to any smith's intent
> As I was made a filing instrument"

seem to have been written for their clever display of rhetoric. If other poems of this type appeared, however, the impression would not be so bad; but this is a unique example. Similarly, "Farewell, Love, and all thy laws forever" is the only one of the sonnets where learning decorates the theme.

As has been mentioned, Wyatt and Surrey had to conform English to real poetic expression; and the difficulties which they, especially the former, had to conquer cannot be overestimated. English was still an unstable language. Final e's still lingered in a few places. Accents were not fixed; and stiff, awkward constructions still survived. Professor Saintsbury in his Short History of English Literature[1] quotes Wyatt's first sonnet and analyses its weaknesses, and it may be well to quote him.

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1. Pages 246-7.

"The long/ love that/ in my/ thought I/ harbèr [1]
And in/ my heart, doth keep/ his residence,
Into/ my face/ presseth/ with bold/ pretence,
And there/ campeth/ display/ing his bannèr:
She that/ me learns/ to love/ and to/ suffèr,
And wills/ that my/ trust and/ lust's negligence
With his/ hardiness takes displeasure
Wherewith/ to love/ the hart's/ forest/ he fleeth,
Leaving/ his enterprise/ with pain/ and cry,
And there/ him hideth/ and not/ appeareth
What may/ I do?/ when my/ master/ feareth
But in the field/ with him/ to live/ and die,
For good/ is the/ life ending faithfully."

On this scansion, then, he comments[2]: "It is clear that the first, third, and fourth rhymes of the sestet are upon the -eth only, yet he (Wyatt) cannot resist the double rhyme 'feareth' and 'appeareth', though it not merely conflicts with the single rhyme of 'fleeth', but itself introduces a quite false rhythm into the lines, making them in effect feminine-rhymed nine-syllable lines, and not decasyllables at all." But yet other of Wyatt's makeshifts seem strange to the modern ear, for instance, the accent of "harber", "suffer", and "banner" on the second syllable, or the equally strained extension of "takes" to two syllables. Whole lines, too, sometimes show Wyatt's inability to write smooth verse. "The body dead, the spirit had his desire"[3] seems to have escaped the author and to be running away, while "To perfect wit my wealth for to endeavor"[4] limps and halts along because of the unfamiliar, foreign idiom. The language, however, had to pass through this formative period, and it is ungracious,

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1. The foot divisions and the accents are Professor Saintsbury's.
2. Page 246.
3. Line 9 of "Unstable dream, according to the place."
4. Line 4 of "Farewell, Love, and all thy laws forever."

if not unjust, to censure Wyatt severely, because he was the first modern English poet, and as such was without a teacher.

Of these two men, however, Surrey is conceded to be the better poet, although he was the younger. This superiority is due in part to his innate ability and genius; but it is also due, in a measure, to his disregard for set rules, and to his freedom of form. A third cause, and perhaps the greatest, is that he profited by the failures of Wyatt, who was the pioneer. He has but fifteen sonnets, and each one of them ends with a rimed couplet. Eleven are Shakespearean in rime scheme, and of the remaining four, three have the following arrangement - a b a b a b a b a b a b a a, while the other one combines both the Italian and the Shakespearean forms in a b b a c d d c e f f e g g. Surrey employs the quatrain-couplet organization in ten of his sonnets; four have the turn at the end of the eighth line, and one at the end of the ninth. Like Wyatt's, Surrey's sonnets are upon love; but, like Wyatt again, he did not write them in sequence, for there is no continuity of theme. In one he bewails his mistress cruelty; in another, he praises a certain Geraldine, who displays no heartless coldness; and in yet another, he laments the "frailty and hurtfulness of beauty."

But Surrey's greatest advance was in metrics. Although a few awkward lines yet remain, as "so am not I," they are much less frequent than in Wyatt. Wrenched accents and extra-extended words have disappeared. And while, as

Professor Saintsbury[1] points out, "clumsy elision of the vowel" was the only substitution for the modern variation of the trisyllabic foot, Surrey had "discovered or rediscovered" that the caesural pause could be shifted with desirable results. Stiffness and harshness have now disappeared from English poetry, and in their places have come the first intimations of the music which was to sound through the centuries from Sidney to Tennyson. Between Wyatt and Surrey, says Professor Saintsbury, "there is more progress than we find after them in more than thirty years."[2]

Both Wyatt and Surrey, as we have seen, knew what a sonnet was, at least they knew the number and kind of lines to be used in it. It, therefore, seems all the more strange that their successors should have applied the term so loosely, for during the reign of Elizabeth any type of lyric poetry was, at the whim of the author called a sonnet. Lodge in Rosalynde, page 40,[2] writes, "Montanus had no sooner ended his sonnet". The "sonnet" precedes and is headed "Montanus's Sonnet." It consists of three parallel stanzas similar to the one quoted here.

"Phoebe sate
Sweet sate Phoebe when I saw her;
White her brow,
Coy her eye,
Brow and eye how much ye please me!
Words I spent,
Sighs I sent
Sighs and words could never draw her
O my love,
Thou art lost,
Since no sight could ever ease thee."

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1. Short History of English Literature, pgs. 247-8.

2. Same, pg. 247.

On page 62[1] he writes again "Rosader, fetching a deep sigh, read them this sonnet:

"In sorrows cell I laid me down to sleep,
But waking woes were jealous of mine eyes,
They made them watch, and bend themselves to weep,
But weeping tears their want could not suffice:
Yet since for her they wept who guides my heart,
They weeping smile, and triumph in their smart."

Two like stanzes follow, completing the "sonnet."

Even the critics seem to have used the word sonnet quite uncertainly. For Gascoigne in his essay Certayn Notes of Instruction concerning the making of Verse or Ryme in English (1575) says of the sonnet: "Foureteene lynes, every lyne conteyning tenne syllables. The first twelve to ryme in staves of foure lynes by cross metre and the last to ryming together do conclude the whole." This is a Shakespearean sonnet. But as usual with theorists, he disregards his rule in practice. For on page 50, volume I of the Roxburghe Edition of his works, he has the heading "An other Sonet written by the same Gentlewoman, upon the same occasion." The poem under this title is a Shakespearean sonnet. The words " an other sonet" in the caption would, however, lead us to presume that a sonnet or sonnets, probably in the Shakespearean form, preceded this particular poem. But the two poems which do precede it, and which according to their titles belong with it, are not sonnets at all. The first consists of thirty lines alternately rimed, and the second of seven lines, with the following rime scheme a b a b b c c.

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1. Ginn and Company edition, Professor E. C. Baldwin, editor. See, also, pages 17,65,66,91,92,100, 107 and 120.

Indeed this confusion of mind about the sonnet continued even after the reign of Elizabeth, for in the seventeenth century Sir John Suckling has three "sonnets", which in reality are songs. Two of these are composed of three stanzas each; the other, of five. And a quotation from one of them will serve to show how far they are removed from the true sonnet both in form and spirit.

"Dost see how unregarded now
That piece of beauty passes?
There was a time when I did vow
To that alone;
But mark the fate of faces;
The red and white now works no more on me
Than if it could not charm, or I not see."[1]

And earlier in the same century William Browne had written:[2]

"At every foot a new bird lights and sings
And makes him leave to count their sonnettings."

This curious, but natural, error arose very probably from a mistaken association of Italian words in the English mind. The Italian form is sonetto, but this is closely related to the forms of suono, which means to sing to instrumental accompaniment. Now the Englishmen took no school course in Italian. They probably read it carelessly, and with no attention to exactness in translations; and thus the two Italian forms were reduced to one English word, which, however, had to perform the functions of both of its originals. But outside of the mere mention of this confusion we are not concerned with it, for we are

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1. Collected works, edited by A. H. Thompson, page 14, Stanza I of Sonnet I.

2. Brittania's Pastorals, Book III, Song 2.

particularly interested only in the regular, or fourteen-lined, sonnet.

The first great English sonneteer, at least the first to discover the power of the sonnet in English, was Sir Philip Sidney, who wrote thirty or more years after Surrey's death. His work is Italian in character, like that of Wyatt and Surrey, and naturally so, for not only could he read Italian,[1] but he imitated Petrarch.[2] And while much of his "conceit" and many of his conceptions are borrowed from the French, his form and subject matter clearly show the influence of Italy. He invariably uses the a b b a a b b a rime arrangement in his octaves, and observes the division into octave and sestet. On the other hand, he closes almost every sonnet with a rimed couplet which was exceptional in Italian.[3] Saintsbury[4] also remarks upon his use of hexameters in his sonnets, and points out that it was an error from the metrical point of view. This is very true, but since the twelve-syllable line occurs in only a few of the sonnets, its effect is not so pernicious as Professor Saintsbury's comment would lead one to suppose. The source of the line is, doubtless, the French Alexandrine. Yet despite his riming couplets and hexameter lines, Sidney's rime-schemes and octave-sestet organization show him to be Italian.

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1. Sidney Lee, Elizabethan Sonnets, Introduction, pg. XXXIV.
2. Same, pg. XLiii.
3. Hall Caine, Sonnets of Three Centuries, pg. 330, says Dante has twelve couplet endings, and Petrarch one.
4. Short History of English Literature, pg. 262.

His theme and its treatment are also Italian, for after the fashion of Petrarch he writes of love. It is love treated in a new way, however. Petrarch's passion for Laura did not change, but remained constant; there was no development. The Astrophel and Stella, on the other hand, while not exactly suggesting a story, does portray a growth of love; and in its course presents three distinct phases of Sidney's attachment. The first stage is that of impetuous love; the second, that of Stella's apparent relenting and Sidney's joy; and the third, that of separation, dispair, and discouragement.[1] This, then, is one new thing that Sidney added to the conception of the English sonnet. In Wyatt and Surrey it had been a separate poem; now it was become a stanza in a long poem.

One other thing Sidney did for English verse. His predecessors had in some measure, attuned the language to the music of verse; but it still lacked the softness of the Italian; and this softness Sidney attempted to atone for by adornment. Rhetorical questions, parallel structure, plays on words, and compound adjectives are his stock in trade. He makes his poetry, by this means, light, airy, and fantastic; but so profuse is his use of this artificial ornamentation, that he frequently gives his verse an air of stilted and cloying conventionality, which to the modern reader seems a thin veneer of insincerity. Yet it must be remembered that euphuism was at this time a fashion in poetry as well as in prose, and that while the whole conception of an Elizabethan sonnet sequence may appear ridiculous to our

1. Mary A. Ward, Ward's English Poets, Vol. I, pgs. 345-46.

practical modern minds, the sixteenth century was a time when the Court of Love was not ancient history, and when bulky and sentimental Arcadian romances were not only read, but enjoyed. And even the casual reader must admit that the spirit of "singing" which has superseded that of "saying" lends a gracefulness to Sidney's poetry that is new in the English lyric. Moreover, this new found ease helps, after one has learned to accept the artificial, to convince one of the sincerity of Sidney's passion - a conviction that is also new in English verse.

The sonneteers who followed Sidney in England did not borrow from Petrarch and Dante, but from Ronsard, Desportes, and Du Bellay - the French translators of the Italians. But the source of their borrowings is not so interesting as the manner. In 1584 Soothern published his Pandora; and Puttenham, a contemporary critic, remarks: "This man deserves to be endited for pety larceny for pilfering other mens devises from them and converting them to his owne use."[1] Daniel's Delia, likewise, is a French lady; and his mournful lament, "Thou, a Laura, hast no Petrarch found," is but an echo of Du Bellay's:

> "Mais je n'ay pas ceste divine grace
> Ces hauts discours, ces traites ingenieux
> Qu'avoit Petrarque, et moins audacieux,
> Mon vol aussi tire une aile plus basse."[2]

Constable, also, not only filches from Sidney, but from Ronsard as well. Drayton, after the fashion of Sidney, claims he is "no pick purse of another's wit"; but his

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1. The Arte of English Poesie, pg. 260, Arber Edition.
2. Sonnet X, Les Amours, cited by Sidney Lee, pg. liii of Introduction to Elizabethan Sonnets.

protestation that "I wrong not other men xxx xxx nor filch from Portes, nor from Petrarch's pen" is belied by the fact that Claude de Pontaux's L'Idée furnishes him most of his inspiration, and that his Sonnet XVI is a translation from Petrarch, and that his Sonnet XXXVIII is taken from Sonnets pour Hélène. His French song in Rosalynde[1] is taken from Desportes' Amours de Diane,[2] and Phillis is largely transcribed verbatim from Ronsard.[3] Sidney Lee,[4] in fact, suggests that we might revise Professor Minto's eulogy to read: Lodge's sonnets "seem to be uttered through a medium straight from the heart:"their tender fragrance and music come from French and Italian sonneteers."[5]

This extensive borrowing, however, seems to have been confined entirely to ideas and phraseology. The foreigh rime scheme seems not to have attracted these men, even when they made literal translations; and the proof of this is nowhere presented more strikingly than in Sidney Lee's Introduction to his Elizabethan Sonnets, where he attempts to establish the indebtedness of Daniel[6]

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1. Page 92, Ginn and Company edition.
2. Lee, Introduction, pg. LXIV.
3. " " , pg. LXVIII ff.
4. " " , pg. LXXIV.
5. Professor Minto's compliment reads: "their tender fragrance and music come from the heart itself."
6. Lee, Introduction, pg. LVI.

and Lodge[1] to Desportes and Lodovico Ariosto. In all the citations, although the originals observe the Italian arrangement of the rimes, the English follow the Shakespearean. It would be difficult to account exactly for the change; but one probably cause may be found in a certain well defined characteristic of Elizabethan poetry. The aim of the Renaissance poet was grace, which in his mind was most effectively attained by clever and witty expression. In his songs he experimented with feminine rimes, with refrains, and with choruses. In the sonnet, however, the latter two were impossible, and the first was unsatisfactory; but a new possibility was not presented. The sonnet was to be complete in itself, was to develop fully one idea. There was, then, no place so emphatic as the end. But the Italian form did not countenance the emphatic ending, nor did it lend itself to the terminal epigram. It made the sonnet recede gradually, like a sea wave which had reached its crest sometime before, at the end of the octave. There was, therefore, nothing to do but to change the rime scheme; and in order to secure a witty and epigrammatic close, the Elizabethans chose to use three quatrains and a couplet.

This new rime arrangement, while it secured epigram, and clearness of presentation, was not essentially musical. To create a rime scheme that should be so, remained for Spenser. In the Italian sonnet the rimes had been grouped according to the thought divisions of the poem, and the sestet had stood apart from the octave; and in the Shakespearean the quatrains were separated from each other

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1. Lee, Introduction, pgs. LXXIV, LXVIII, LXIX.

by their rimes as well as by the fact that each presented a new phase of the thought. Such a division or separation between the parts of a poem that was an artistic whole, did not, of course, correspond to Spenser's idea of music in poetry; but even though he desired to preserve the unity of the piece, variety of rime also appealed to him. And, therefore, to gain unity through the frequent recurrence of a sound, as in the Italian octave, while at the same securing the variety of the Shakespearean form, Spenser invented the simple device of interlocking the quatrain rimes - a b a b b c b c c d c d e e. The result is at once apparent. No old sound is abandoned until a new one is introduced, and the couplets recurring throughout the lyric preserve and accentuate the unity of the whole. The final couplet in this form, while retaining all the advantages of that in the Shakespearean, does not, however, strike one with its suddenness and surprise; and, as a result, it seems more a part of the poem.

Reference has already been made in the discussion of Sidney to his change of the sonnet from a separate poem to a stanza in a sequence. This tendency spread rapidly after its introduction in the Astrophel and Stella, and was soon the prevailing practice of the period. Shakespeare's sonnets were for a long time considered to be the stanzas of a long poem; but modern criticism seems to prefer to group them in smaller but still connected sets of from two to five or more. This "paragraphing" habit is shown more clearly still in some of the minor poets. George Gascoigne,[1]

1. Roxburghe Edition, pgs. 67-70.

for example, compiled "seven sonets in sequence" on the theme "sit cito, si sat bene." Not only is the thought of this series progressive, but there are, also, some marked transitional lines. Sonnet IV ends, "All were to little for the merchauntes hande," and this line is the first of the fifth poem. In like manner, the seventh not only opens by repeating the last line of the sixth, but closes with the same couplet as that which ended the preceding.

" _____ haste makes waste, and therefore still I saye,
No haste but good, where wisdome makes the waye."

While the Elizabethans did depart radically from the principles of Petrarch and Dante in the organization of both separate sonnet and sonnet sonnet sequence, they still retained the general theme of the Italians and the French - love. This was only natural since the people of the sixteenth century were frankly sensuous, interested in the keen enjoyment of living, and so in love and loving. Such was the spirit abroad at the time, and it was as natural for the poetry of the period to be amorous as for that of the Age of Pope to be satirical. From this extravagant praise of mistresses and passions it was but one step to a new type of sonnet which should laud one's friend or one's friendship; and in the sixteenth century a host of such poems appeared. Some of these were prefixed to books, and these might either compliment the work or its author. Others, like Shakespeare's first one hundred twenty-six sang the glories of a deeper and truer relationship, while still others, like those of Gascoigne, cited above, were upon

deeply reflective themes. These changes are important for two reasons. First, they mark the rise of a new type of sonnet, which in its one form found expression later in such poems as Milton's Sonnet XXI ("Cyriack, whose grandsire on the royal bench") or Sonnet XV ("Fairfax, whose name through Europe rings"), and which in its other became Milton's Sonnet XVIII ("Avenge, Oh Lord, they slaughtered Saints") or Sonnet XIX ("When I consider how my light is spent"). Second, in curious contrast to the Elizabethan innovation in the sequence, they mark the beginnings of the episodic sonnet.

After the harmonious outburst of the sixteenth century, there came a decline in sonnet literature; and the seventeenth saw but a few sonneteers, and these, with the exception of Milton, and perhaps Drummond, no very great ones. This unpopularity is easily accounted for. Johnson and Donne were ardent foes of Petrarchanism, and favored the love lyric; consequently by their pre-eminence among the Jacobean writers, they dethroned the sonnet from the high position it had held so long.

What sonnets do exist, however, show a mixture of Elizabethan influence and independence. The first is apparent in the rime schemes, for the Jacobean poets borrowed this, at least, from their predecessors, the Elizabethans, although there is in some cases a tendency toward the use of the heroic couplet. Herbert's eleven sonnets and the single one of Vaughn are Shakespearean in form; and in William Browne's collection of twenty-four, twenty-two are rimed a b a b c d c d e f e f g g, while, of the other two, one is in couplets, and the remaining one, perhaps under Drummond's

influence, has the peculiar scheme a b b a a c c a d d e e f f. In his Oxford Book of English Verse, A. T. Quiller-Couch copies one sonnet from Fanshawe, and it is Shakespearean. Herrick, Cartwright, and Suckling write in heroic couplets. It may be questioned, however, whether or not these are real sonnets; but since they have the tone and subject of the sonnet, even though they lack its form, they may be considered such. Last of all, Donne, strangely enough for an enemy of Italian poetry, writes Petrarchan sonnets, but closes them with rimed couplets, the latter, perhaps, to show his independence.

The greatest sonneteer of the period, Milton excepted, is the freest; for although all of Drummond's sonnets end in rimed couplets after the fashion of the Shakespearean form, only four out of his entire one hundred sixty-three are rimed according to that scheme, while but twenty have the Italian octave rime. Some idea of his lawlessness may be gained from that fact that he has twenty-seven different arrangements of the rimes, of which eleven are based on the English model, and sixteen on the Italian. A discussion of these intricate variations would, however, merely lead to confusion, and a clearer idea of them may be gained from the list at the end of the thesis; but the irregularities, it may be mentioned here, occur chiefly in the first eight lines, for whether the sonnet be Shakespearean or Petrarchan, the last six lines are usually rimed c d c d e e or c d d c e e, the chief shifts being to b a b a b a (Vol. II, pg. 15), b c c b d d (Vol. I, pg. 50), c a c a d d (Vol. I, pg. 23), a b b c d d (Vol. II, pg. 126), and d e d e f f

(Vol. I, pg. 103).

These changes in the rime scheme were made, too, it is interesting to note, in spite of the borrowing from the Italians and Elizabethans in subject matter. In Sonnet XXXIII (Vol. I, pg. 67) he translates with fair accurracy Tasso's "Vinca fortuna homai;" but where Tasso has a regularly rimed Italian octave, Drummond has a b a b b a b a. Likewise, "O woful life!" (Vol. I, pg. 104) is from Sanazarro's Sonnet XVII, but the scheme is changed to a b a b a b a b. Drummond is, similarly, "rich in pleasant reminisences of Sidney;" but he transcribes him no more accurately than he does the Italians, for while Sonnets XVIII (Vol. I, pg. 50) and XXVII (Vol. I, pg. 61) bear more than an accidental resemblance to the seventh and nintieth of the Astrophel and Stella, the rimes are not "Sidnean," the first being a b b a b c b c b c c b d d, and the second a b b a c d d c e f f e g g. Drummond, then, was evidently the freest of free lances in the making of rime schemes, and followed no law but that of his desire.

Yet while the Shakespearean form survived in most of the sonneteers of this period, the subject matter of the sonnet changed. Patriotism and the joy of living had been rife in the previous century, but these were not dying away; and the sterner spirit of the Reformation heralded long before by Spenser's Faery Queene, was superseding the careless jollity of the Renaissance. Religious excitement and ferment was everywhere. Feeling on church questions was beginning to crystallize. Political parties were dividing on religious lines; and, more important for literature,

poets were becoming preachers, and preachers poets. This change naturally produced a religious lyric, and with it a religious sonnet. Herbert now writes on such topics as: Sin, Prayer, Holy Scriptures, Avarice, The Holdfast, Joseph's Coat; and Vaughn's single sonnet is upon the Holy Scriptures, while Drummond in Flowers of Sion and Spiritual Poems has a number on such themes as: "The blessedness of faithful souls by Death" (Vol. 2, pg. 31), "World's joys are toys" (Vol. 2, pg. 5), "Against Hypocrisy" (Vol. 2, pg. 28).

But subjects of this type deserve only passing notice here, for religious sonnets are not frequent in the following periods; and, in fact, they do not actually reoccur until Wordsworth's day. A more interesting and more important form is that which was appearing in Drummond at this time. This was the sonnet addressed to a person. It was, of course, a survival of the dedicatory sonnet in the Elizabethan books; and it has, too, somewhat of the sentiment of Shakespeare in his first one hundred twenty-six, but the person addressed is now less imaginary and more real. A good example of this new poetry is to be found in Drummond's first sonnet to the Earl of Lauerdale.

> "Of those rare worthies who adorn'd our north,
> And shined like constellations, thou alone
> Remainedst last, great Maitland, charg'd with worth,
> Second in virtue's theater to none·
> But finding all eccentric in our times,
> Religion into superstition turn'd,
> Truth, faith, and charity reputed crimes;
> The young men destinate by sword to fall,
> And trophies of their country's spoils to rear,
> Strange laws the aged and the prudent to appal,
> And forc'd sad yokes of tyranny to bear,
> And for nor great, nor virtuous minds a room,
> Disdaining life thou shrink's into thy tomb."

Here, as in that to Lady Jane Maitland,[1] there is a change from the studied and hollow flattery of Spenser in his sonnet to Raleigh,[2] prefixed to the Faery Queene. There is, too, no abstraction as in Shakespeare. The people are real and the praise simple and sincere, although the spell of the sixteenth century survives in such alliterated passages as "purple pomp that dazzle doth the sight," and "metaphysical" ingenuity is asserting itself in "usher of the planet of the hours" and "sapphire lanthorn."

Another, and an entirely new, type of sonnet is one that may be called, for the lack of a better term, political. Such a title, however, may be misleading, for the poem does not assail any particular issue or man, but

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1. "Like to the garden's eye, the flower of flow'rs
With purple pomp that dazzle doth the sight
Or as among the lesser gems of night,
The usher of the planet of the hours,
Sweet maid, thou shined'st on this world of ours,
Of all perfections having trac'd the height;
Thine outward fame was fair, fair inward powers,
A sapphire lanthorn, and an incense light.
Hence the enamour'd heaven, as too too good
On earth's all-thorny soil long to abide,
Transplanted to their fields so rare a bud,
Where from thy sun no cloud thee now can hide.
Earth moaned her loss, and wish'd she had the grace
Not to have known, or known thee longer space."

2. "To thee that art the sommers Nightingale,
Thy soveraigne Goddesses most deare delight,
Why doe I send this rustick Madrigale,
That may thy tunefull eare unseason quite?
Thou onely fit this argument to write
In whose high thoughts Pleasure hath built her bowre,
And dainty Love learnd sweetly to endite.
My rimes I know unsavory and sowre,
To taste the streames, that, like a golden showre,
Flow from they fruitfull head, of thy Loves praise;
Fitter perhaps to thunder martiall stowre,
When so thee list thy loftie Muse to raise:
Yet, till that thou thy poeme wilt make knowne,
Let thy faire Cinthias praises be thys rudely showne."

rather attacks the spirit of degeneracy or decadence in the age. Such a poem is the one quoted below, in which Drummond departs radically from the practice of his sixteenth century fellows, who were too busy enjoying life and love to be seriously disturbed by political controversy, and who under the "good Queen Bess" had not as yet been embroiled in quarrels between a Parliament and a King.

"Doth then the world go thus, doth all thus move?
Is this the justice which on earth we find?
Is this the firm decree which all doth bind?
Are these your influences, Powers above?
Those souls which vice's moody mist most blind,
Blind Fortune blindly most their friend doth prove,
And they who thee, poor idol, Virtue, love,
Ply like a feather tossed by storm and wind.
Oh'. if Providence doth sway this all,
Why should best minds groan under most distress,
Or why should pride humility make thrall,
And injuries the innocent oppress?
Heaven, hinder, stop this fate, or grant a time
When good may have, as well as bad, their time."

One other characteristic this period tended to develop in the sonnet, and that is isolation and "self-completeness." Such an episodic character is, of course, the sure result of the adaptation of the sonnet to the new subjects of morality, friendship, and politics. For such topics are so all inclusive, and so broad in extent that it is impossible that any poem of a comprehensible length shall treat of them. Furthermore, meditations on them are likely to be upon mere phases of the whole, and not upon the entire subject; and such meditations are sure, also, to be momentary and occasional rather than continued or continuous. It was natural, then, that the seventeenth century sonnet should cease to be a "stanza" in a sequence, and should become a separate and complete poem.

But what, then, does Milton owe to his predecessors in sonnet literature? And what has he added to the sonnet? First of all, it can be safely asserted that his rime schemes were not borrowed from Englishmen, for they are too purely Italian to have come thence, especially since those sonneteers who were his contemporaries departed so far, and so often from the Petrarchan arrangement. Furthermore, Shakespeare and Spenser, the only two Elizabethans of whom Milton speaks in his works did not use this form; and he seems not to have known Sidney, the only great sonneteer before him, who employed the Italian rime scheme, for he never mentions him. Therefore, since he knew Petrarch, and since his octave rime is similar to Petrarch's, it seems clear that Milton must have borrowed it from him. Moreover, had he imitated the Elizabethans and Jacobeans, he would certainly have used the couplet ending more often; but he actually employs it in only one place, and besides, this form occurs occasionally in the Italian, but always it is the exception, just as it is in Milton. The evidence would seem, then, to point to an Italian influence in Milton's rime schemes.

Two things, however, Milton did gain from English poets. He learned, first of all, that the sonnet could be episodic; and secondly, that it could be a serious poem on a serious subject. Herrick, Herbert, and Drummond taught him the first, for while detached sonnets had appeared in English previously, sequences had been the rule among the Elizabethans as among the Italians, and these seventeenth century poets were the first who wrote separate

sonnets to any great extent. Drummond, more particularly, seems to have taught him the second, for between the sonnets of these two men there is close resemblance in tone. Drummond's first sonnet to the Earl of Lauerdale,[1] for instance, expresses practically the same sentiment as Milton's Sonnet XVII ("Vane, young in years, but in sage counsel old"); and there can be but little doubt that Milton copied the spirit, although he did not borrow the language, of Drummond's lines On Lady Jane Maitland[2] when he wrote Sonnet XIV ("When, Faith and Love, that parted from thee never"). A more direct, and a more important influence is that of such sonnets as "Doth then the world go thus?"[3] This was a direct assault on the age as an age; and while Milton has no such poems, he does attack, and attack vigorously, the attitude of his time toward particular things, and he makes these attacks in no uncertain manner, as witness Sonnets XI and XII, and the "tailed" sonnet. Those assaults, it is true, are all Miltonic in their vigor, but yet they have something of Drummond's vituperative scorn. The older poet, however, was neither so virile, nor so contemptuous as the younger; and he had a spirit of compromise that the "old blind Puritan" never knew. But although Milton borrowed freely, his was not slavish borrowing, for he added a depth of feeling, a power of language, and a vigor of expression that transformed the sonnet into

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1. See page 143.
2. See page 244.
3. See page 345.

a true "syllogism of the heart." He first showed the real possibilities of the form, and lifted it forever from the domain of inane love poetry, by sweeping away all its toy-like ornaments of rhetorical question, pun, and balanced structure, and leaving it plain but strong, separate but sufficient and complete.

But Milton was not content with these innovations. He was an arch-rebel. And it is significant that his Satan in Paradise Lost escapes him, and becomes almost a hero. Indeed, it would be asking too much to expect the stern old Puritan, who defended the regicides, to conform entirely to another's example. Milton took the sonnets of Drummond and bettered them; he adopted the rime scheme of Petrarch, but there he stopped. He refused to cramp his subject matter to comply with the demands of the octave-sestet structure. In Chapter I we saw how he placed the pauses anywhere from the end of verse seven to the end of the poem, in the middle or at the end of the line. For this independence there had been no precedent. English poets before him had carefully turned the ends of their sonnets in couplets, as a rule; the Italians placed a full eight lines in their octaves. This freedom of organization, with loftiness and power in subject and expression, and singleness of ideas is Milton's contribution to the character of the sonnet.

Chapter III.

THE SONNET AFTER MILTON AND BEFORE WORDSWORTH.

It might naturally be expected that a great poet such as Milton was, would exercise considerable influence on his contemporaries and immediate successors; but this is not the case. For he was not only apart from his age but in some degree antagonistic to it. His contemporaries recognized the sonorous roll and dignity of his poetry, but it was in the blank verse of the "barbaric" sixteenth century. His subject, too, did not appeal to them for his religion was a stern and solemn one which the licentious cavalier could neither relish nor understand. Moreover, his politics were not their politics, for unlike Dryden he could not trim his sails to every veering of popular sentiment, but remained a Puritan, a rebel, and a regicide, to whom the Act of Amnesty was only a welcome relief from unrighteous persecution and not a royal favor.

The period immediately following Milton is barren of sonnets. At first thought this might seem surprising, for the age of Dryden and of Pope laid emphasis on form and found its greatest delight in conformity to rule. For such a time the sonnet with its numerous limitations, with its possibility for nice relations of parts, with its regular rime scheme, would seem to be a proper and popular form of poetic expression. The reason for its lack of favor, however, is fairly clear. The writers from Dryden to

Johnson, especially those who held to the "classical" tradition, were interested in satire. Lady Ann Winchilsea in her Critick and the Writer of Fables[1] says in referring to love poetry:

"Oh! stun me not with these insipid Dreams,"

and farther on in the same poem:

"But urge thy Pen, if thou wouldst move our thoughts
To shew our private, or our public Faults."

Fools were the theme, and the complicated rime scheme of the sonnet was, as compared with the heroic couplet, ill fitted for that clean cut, sparking with that satire demands.

It might, of course, be presumed that in spite of this limitation the sonnet would have found imitators in Gay's and Prior's society verse, for the sonnet of the sixteenth century had been primarily an ingenious love poem. Two things, however, militated against this. In the first place, the age of Pope believed that the literary figures before Dryden had been barbarians in taste and in ideas, and great only through a genius that transcended its faults; and this idea was not dissipated until the appearance of Warton's Observations on Spenser in 1756. Secondly, the sonnet, despite a certain elasticity which it had gained in Milton's hands, did not allow the freedom which the light verse of Prior and Gay demanded. Its meter is regular. Its length is fixed. And, worst of all, it does not lend itself to sudden and surprising effects, especially in thought since one idea, and only one, may be presented in it.

Partly as a result of these limitations, therefore, it was not until the time of Gray that real sonnets re-

1. Works, pg. 154.

appeared. Among the writing of Lady Anne, Countess of Winchelsea, however, there are poems which resemble sonnets. The address to Death[1] is sixteen lines in length, but it has the serious tone of Herbert's Sin and Holy Scriptures in early part of the century. A poem entitled Glass[2] contains fourteen lines, but like that on Death is written in closed couplets, and after the witty fashion of Pope. La Passion Vaincue[3], Done into English with Liberty according to a sub-heading, is a humorous poem of fourteen lines without any of the sentiment, serious or mock-serious, that marks the Elizabethan sonnet. After describing the flouted maid's preparation for suicide, it ends:

"Some scorn for the Shepherd, some flashings of Pride
At length pulled her back, and she cry'd, Why this Strife,
Since the Swains are so Many, and I've but One Life?"

Yet in one poem she approaches very near to the sonnet, except that in addition to expanding the original to twenty lines in the translation, she again rimes in heroic couplets. The heading reads: "From the French, of the 188th Sonnet of Petrarc,"[4] but the eighteenth century "hobby-horse" style makes the poem sound quite as much like Pope as like Petrarch.

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1. Works, pg. 270.
2. Works, pg. 50.
3. Works, pg. 125.
4. This is really the 187th sonnet.

"When Phoebus, at declining of the day
His golden chariot plunges in the Sea,
Leaving my soul, and this forsaken air
With darknesse cover'd, and with black despair,
I by the rising streaks of Cynthia's light,
My griefs bewail, and dread th' approaching night.
I to the Heavens and to the Stars relate,
That hear me not, the Stories of my fate.
What wonder, if by them unheard I be,
Since all things, are insencible to me?
Fortune to me, alas! is doubly blind,
My mistress cruel, and the world unkind;
With these, with love, and with my self I chide,
Nor will one pleasing thought with me abide;
Sleep, from my weary, restless temples flyes,
And falling teares, prevent my closing eyes.
My soul, till morning, thus her anguish shews,
And soft Aurora cheerful light renews.
But still, behind the cloud, my Sun remains,
'Tis she must give me light, and ease my pains."

Of the other minors Goldsmith wrote a poem on chastity among birds, which is fourteen lines in length, but is rimed in closed couplets and has no division into octave and sestet nor into quatrains and couplet, and which was probably not meant for a sonnet. In 1791 the poems of Christopher Smart appeared in two volumes and bore on the title page the legend "The POEMS of the late Christopher Smart, M. A./ Fellow of Pembroke College, Cambridge,/Consisting of His Prize Poems, Odes, Sonnets, and Fables/....." The volumes, however, contain only two poems that might be called sonnets, and both of them are written in closed couplets- "To the Right Honorable Earl of Darlington, on his being appointed Paymaster of his Majesty's Forces" and "To My Worthy Friend Mr. T. B."

The eighteenth century, however, not only used the heroic couplet in its sonnets after the fashion of the seventeenth, but it also applied the term loosely after the manner of the sixteenth. In his Triumph of Isis (1749) Thomas Warton writes:

"No more thy love-resounding sonnet suit
To notes of oaten pipe or pastoral flute."

And Burns in Tam O'Shanter says:

"Whiles crooning o'er some auld Scots sonnet."[1]

Mrs. Radcliffe in The Romance of the Forest (1791) betrays the same confusion of meaning. On page 91 a poem of five quatrains is prefaced by the passage, "She sang the following words" and is entitled "Sonnet To a Lily." On page 297 Mrs. Radcliffe writes: "She expressed the feeling of the moment in the following Sonnet." The poem consists of two stanzas rimed in couplets, the first having six tetrameter and two pentameter lines, and the second six tetramenters. A set of eighteen lines addressed to the sunrise is also called a "sonnet", although the rime is alternate, except in the closing couplet. The last poem in the volume approaches more closely to the sonnet form, being rimed a b b a a b b a c d c d e e, but its meter is tetrameter. Like the others, however, it is labeled a sonnet,- "He (M. Amand) sang the following Sonnet". A more curious statement regarding the sonnet is found in the Monthly Review, page 306 of the volume for 1785, where in Article 34, a writer in reviewing a series of sonnets entitled Pictures of Nature says: "The structure of the Italian sonnet does not suit our language; and in the work before us, even where there is variation from it, there is want of ease and grace." Then to illustrate his point he quotes what he evidently thinks is an Italian,

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1. The Centennary Edition (Henley and Henderson, Edinburgh, 1896) gives the unnecessary gloss "song". I have been told that "sonnet" in Scotch has the connotation hymn, but I have been unable to establish the authenticity of the statement.

or a variant Italian, sonnet, but what is really a Shakespearean.

"'Tho now pale eve with many a crimson
streak
Soft-fading, tips the lime-invested hill;
And tho' blue streams emerging from the lake
Roll curing on, and hover o'er the rill;
The Smoke, that slow evolves its pillar'd
form
From yonder straw-roofed cottage, sweetly
throws
O'er my hushed bosom a superior charm,
And seems to breathe a cherub-like
repose!
With its grey column to yon sapphire
cloud
Stealing in stillness the calm mind
ascends -
The unruffled line, tho' lost amid the
shroud
Of heaven, in fancy rising never ends!
Thus even may my tranquil spirit
rise.
Free from the gulf of passion - to
the skies."

That this carelessness in the use of poetic terms does not seem to have had such widespread effect as in the Age of Elizabeth, was due, perhaps, to two reasons. First, the eighteenth century was not a period of song production, Burns being the only great song writer. Second, the re-awakened interest in the classic writers as models and the frequent translation of them, together with the influence of Collins, caused a revival of the ode as a literary form. Moreover, the interest in the sixteenth century was, if we are to judge by the mention and lack of mention, largely confined to Shakespeare's plays and Spenser's Faerie Queene.

The first real sonnet writer after Milton was Benjamin Stillingfleet, two of whose sonnets appear in Waddington's Sonnets by Poets of the Past, and he was

an imitator of Milton. Both of Waddington's selections have the same rime scheme, a b b a a b b a c d e c d e, which might have been borrowed either from Italy or from Milton. Furthermore, though one, after the manner of Milton's Sonnet XI, has no thought pause, the other has the conventional octave-sestet division. In tone and subject, however, both are Miltonic. The opening line of the first, "When I behold thee, blameless Williamson," is reminiscent of such passages as "Vane, young in years, but in sage counsel old" or "Lawrence, of virtuous father virtuous son." And the sestet:

> "The truly ambitious wait for Nature's time,
> Content by certain, though by slow degrees
> To mount above the reach of vulgar flight;
> Nor is that man confined to this low clime,
> Who but the extremest skirts of glory sees
> And hears celestial echoes with delight."

has much the same spirit that we find in Milton's lines, "They also serve who only stand and wait," or "All is, if I have grace to use it so, as ever in my great Task Master's eye." The second, too, an address to Dampier, has much the same tone as Milton's Sonnet XVI ("Cromwell our chief of men"). Since, then, the octave-sestet organization of the one sonnet might have been borrowed from Milton, and the idea of omitting the pause in the other most surely was, and since the subjects and their treatment are similar to Milton's, it seems fairly certain that Stillingfleet copied from him rather than from the Italians.

The influences in Gray's single sonnet, On the Death of Richard West, are doubtful. The rime scheme, a b a b a b a b c d c d c d is neither Shakespearean nor regular Italian. The form is an Italian variant, but the rime

scheme of the octave is also found in eight of Drummond's sonnets, and he was the only English poet to use it extensively before that time.[1] The poem may be divided into an octave and a sestet; but while the last six lines are linked together by the rimes, they are divided by the thought into a quatrain and a couplet.

> "Yet morning smiles the busy race to cheer,
> And new-born pleasure brings to happier men;
> The fields to all their wonted tribute bear,
> To warm their little loves the birds complain;
> I fruitless mourn to him that cannot hear;
> And weep the more because I weep in vain."

Such an organization might be due to Milton's influence, but more likely to Shakespeare's. Yet since the whole sonnet has the tone and spirit of the Elegy and is arranged in quatrains, it is very probably that in the writing of it Gray was affected both in organization and rime by the influence of that poem. This probability is further increased when we remember that the sonnet was written in 1742, and that the Elegy was composed about that time.[2] Gray, then, shows in this instance little Miltonic influence.

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1. The relations of Drummond and Gray are outside the scope of this paper; but the following parallel may be of some interest. In the Elegy, line 73, Gray writes "Far from the maddening crowd's ignoble strife," which sounds suspiciously like a line in Drummond's forty-third sonnet, "Far from the maddening Worldlig's hoarse discords." The particular sentiment of this part of the Elegy also seems an echo of Drummond's seventh sonnet in the "Urania."

2. Saintsbury, Short History of English Literature, page 575, says the Elegy was published in 1750 although ready in 1747, and further that most of his poems were written in early manhood or middle, i. e., about in the decade 1740-50. Some authorities claim 1742 for its beginning, and 1749 for its completion.

In 1764 there was printed at Dublin a volume of poems by one, William Mason, him of whom Wharton was so contemptuous. It contains but one sonnet, which is introductory to the volume and is addressed to "D'Arcy." In some ways it is reminiscent of the Elizabethan custom of prefixing to a volume dedicatory verses, but the praise is too restrained and the sonnet has more of serious affection than of neat compliment. Another sonnet by the same author is published in Waddington's Sonnets by Poets of the Past, page 55. Both this poem and the one to D'Arcy have Italian rime schemes with an alternation of c and d in the sestet (c d c d c d); and both are divided into octave and sestet. So far Mason might be imitating either an Italian or a Miltonic model. But as the first echoes Milton's tone of address in Sonnets XV, XVI, and XVII, so the second copies both Milton's subject and style in Sonnet II. It begins:

"A plaintive sonnet flowed from Milton's pen
When Time had stol'n his three and twentieth year:
Say shall not I then shed one tuneful tear
Robbed by the thief of three score years and ten?"

Furthermore, it requires no great stretch of the imagination to conceive the reverent and ambitious author of:

"Yet be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me and the will of Heaven.
All is if I have grace to use it so,
As ever in my great Task-master's eye,"

writing in his later days:

"Still round my sheltered lawn I pleased can stray;
Still trace my sylvan blessings to their spring:
Being of Beings! yes, that silent lay,
Which musing gratitude delights to sing,
Still to thy sapphire throne shall Faith convey,
And Hope, the cherub of unwearied wing."

The good fight has been fought; well earned repose has been won. To use the somewhat worn simile of Samson, the life is ending "calm of mind, all passion spent."

Richard Mant, the editor of the fifth edition of Warton's poems (1802), says (pg. 149) "In his (Warton's) descriptive poetry Milton was not only his model in respect to language and versification, but to ideals." This would imply, naturally, that Warton was a close student of Milton in other respects also. As regards the rime schemes of his sonnets, however, this may be doubted. For out of the nine included in the volume, four show marked variations in the octave, although all of them employ permissible Italian forms in the sestet. The alternation of the rimes in the second quatrain of Sonnet III (a b b a a b a b) is a trick of Drummond's. The other three, however, seem to be original - (1) a b b a c d d c e e f g f g; (2) a b b a a c c a d e d e d e; (3) a b b a a b c c d e d e d e. Why Warton should have created these schemes is a question that cannot be answered. He may have known Drummond, but he does not mention him. He praises Spenser and wrote some Observations on him (1756 and 1762), but in his sonnets he makes mention of the Faerie Queene only.[1] The only conclusion that may be drawn, then, is that Warton, while he probably knew Milton's sonnets and may have known Spenser's and even Shakespeare's, did not copy their rime schemes.

Milton, nevertheless, did have an influence on the organization of Warton's sonnets, for it was from him that Warton gained the idea of freedom, but not lawless-

1. Sonnets III and VIII.

ness, in the placing of the pause. Only three of the nine are regularly divided into octave and sestet.[1] Three others[2] have no turns, but carry the development of the idea through to the end of the fourteenth line. The third sonnet may have the conclusion in the last two lines, but the break is so slight that it, also, might be considered as having no turn. The seventh, however, has its conclusion in the final tercet; and the sixth and ninth have theirs in the last four lines. In each of these cases it is noticeable that the position of the volta is determined solely by the character of the thought development; when it is complete, the application of the idea begins. This was Milton's practice, and the editor has told us "Milton was ..... his model."

In subject matter, on the other hand, Warton is not under the influence of Milton. The latter's sonnets are either addresses of admiration or friendship to men or women, or expressions of a momentary emotion on personal or public topics. Only one of Warton's is addressed to a person, Sonnet VI being to Thomas Gray. Two, the third and eighth, are upon the new romantic interest in medieval and Elizabethan literature, while the remainder are pieces descriptive of landscapes. The last are by no means Miltonic, and the former lack his dignity and sublimity. The one to Gray, for instance, has more of the air of the eighteenth century clergy which had been inspired by Lycidas, than of the reverent loftiness of Sonnet XIV ("When Faith and

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1. Sonnets I, II, V.
2. IV, VII, VIII.

Love, which parted from thee never.")

"Not that her blooms are marked with beauty's hue,
My rustic Muse her votive chaplet brings:
Unseen, unheard, O Gray, to thee she sings!-
While slowly pacing through the churchyard dew
At curfew-time, beneath the dark green yew,
Thy pensive genius strikes the moral strings:
Or borne sublime on Inspiration's Wings,
Hear Cambria's bards devote the dreadful clue
Of Edward's race, with murthers foul defil'd;
Can ought my pipe to reach thine ear essay?
No, bard divine! For many a care beguil'd
By the sweet magic of thy soothing lay,
For many a raptur'd thought, and vision wild,
To thee this strain of gratitude I pay."

Likewise, while the descriptive sonnets are new in English literature, such a sonnet as that On Revisiting the River Lodon in title and in substance foreshadows Wordsworth's Tintern Abbey rather than reflects Milton's L'Allegro.

"Oh! what a weary race my feet have run
Since first I trod thy banks with alders crowned,
And thought my way was all through fairy ground,
Beneath thy azure sky and golden sun,-
Where first my Muse to lisp her notes begun!
While pensive Memory traces back the round
Which fills the varied interval between;
Much pleasure, more of sorrow, marks the scene.
Sweet native stream! those skies and suns so pure
No more return to cheer my evening road!
Yet still one joy remains, that not obscure
Nor useless, all my vacant days have flowed
From Youth's gay down to manhood's prime mature,
Nor with the Muse's laurel unbestowed."

Of the minor poets of the period two - William Roscoe and Charlotte Smith - are represented in Waddington's anthology. Neither of these seems to have been greatly influenced by Milton, although Miss Smith published a volume of twelve sonnets "in imitation of John Milton" in 1789.[1] Roscoe's sonnet on parting with his books is in the stereotyped style of address which preserved the letter but not the spirit of Milton. Its rime scheme is Italian

1. I have not been able to obtain this book.

(a b b a a b b a c d e c d e); and it has no pause, but continues the development of the idea to the end after the practice of Milton in Sonnet XI ("A book was writ of late"). The two sonnets which are given from Charlotte Smith are, on the other hand, distinctly un-Miltonic. The rime scheme of To the River Arun is in the octave the rima alternata of the Italians. The "sestet" closes with a couplet - c d c d e e. This alternation of rimes, however, arises from the treatment of the subject, for the poem is really an elegy on Otway; and this would naturally tend to give each set of four lines a resemblance to the elegiac stanza, while the continuance of the rimes in the octave is merely a conforming to the practice of Gray[1] and Warton whose work Miss Smith probably knew. Her second sonnet, "The garlands fade that Spring so lately wove" has a Shakespearean rime scheme, and furthermore, is Shakespearean in organization. There are three distinct quatrains, the first two of which bewail the fading of Spring's beauties, while the third draws a parallel between the season's and life's decay. An Elizabethan couplet concludes the whole:

"Another May new buds and flowers shall bring:
Ah! why has happiness no second Spring?"

For most people, doubtless, Robert Burns is the poet of the eighteenth century; yet here he deserves

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1. Such lines as "No glittering fanes, or marble domes appear," or "The first born Violets of the year shall spring," recall Gray's "If Memory or their tomb no trophies raise," or the rejected lines:

"There scattered oft the earliest of the year
By hands unseen are showers of violets found."

but passing mention, for he was not a sonneteer. This was natural. Burns was a poet only in the vernacular. His attempts in English are not usually successful; and when they are, they are not triumphs. Furthermore, the sonnet had never been naturalized in Scotland[1]; for although Dunbar wrote them in the fifteenth century, after him no Scottish sonneteer appeared until William Drummond of Hawthronden over a century later wrote in English. Moreover, Ramsay and Ferguson[2], Burns's models, did not produce sonnets. Thus it is not strange that his knowledge of this form of poetry, seems to be confined to the fact that it consisted of fourteen lines if we are to judge that knowledge by a doubtful sonnet[3] on the sonnet:

"Fourteen, a sonneteer thy praises sings;
What magic mysteries in that number lie!
Your hen hath fourteen eggs beneath her wings
That fourteen chickens to the roost may fly.
Fourteen full pounds the jockey's stone must be;
His age fourteen - a horse's prime is past.
Fourteen long hours too oft the Bard must fast;
Fourteen bright bumpers - bliss he ne'er must see!
Before fourteen a dozen yields the strife;
Before fourteen e'en thirteen's strength is vain.
Fourteen good years - a woman gives us life;
Fourteen good men - we lose that life again.
What lubrications can be more upon it?
Fourteen good measured verses make a sonnet."

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1. Editor's prefatory note to Sonnet to Robert Graham, Cambridge Edition, pg. 144.
2. Vide Note 1.
3. "We have done our utmost to determine whether this copy of Verses - one of a crowd of pieces produced in imitation of Lope de Vega on the Sonnet:
   "Un soneto me manda hacer Violante."
   or of Vaiture on the Rondeau:
   "Ma foy! C'est fait de moi, Car Isabeau,"
   be very Burns or merely a copy of Burns' handwriting; and we have also taken counsel with such experts as Dr. Garnett and Austin Dobson. It seems to be unknown; and we have assumed that it is one of his few metrical experiments." Editor's prefatory note, Cambridge Edition.

Burns's first sonnet was written in 1789, and was addressed to "Robert Graham, Esq. of Fintry." It is a sonnet only in outward appearance, however, and even then its claim to the title is doubtful. As printed, it contains two sixains and a couplet. The first twelve lines are highly laudatory, and filled with such exclamations as "Friend of my life!" and "Thou orb of day!" The couplet expresses the poet's despair of being equal to his task of expressing his gratitude:

> "I lay my hand upon my swelling breast,
> And grateful would, but cannot, speak the rest."

The poem is rimed in couplets, and has in general the tone of the ordinary poetic address of the eighteenth century, and not at all that of a Miltonic sonnet.

In a letter to Alexander Cunningham in 1793 Burns writes, "I made the following sonnet the other day.[1] The poem referred to begins, "Sing on, sweet thrush, upon the leafless bough," and continues in his usual moralizing vein. The rime scheme is a variation of the Shakespearean, with the second and third lines of the quatrains riming - a b b a c d d c e f f e g g. The organization also is Shakespearean - three quatrains and a couplet. This same rime arrangement and thought division appear in Burns's last sonnet, On the Death of Robert Riddell (1794). Where Burns got this conception of the sonnet it would be difficult to say. Mr. W. E. Henley, in his Introduction to the Cambridge Edition of Burns[2] says he was an "indifferent Shakespearean" and records the remark that if Murdoch left

1. Prefatory note, Cambridge Edition, pg. 178.
2. Pg. XVI.

Titus Andronicus he would "burn it." Evidently, then, he did not get it from Shakespeare. Obviously, it is not Miltonic. It may be borrowed from Drummond; but if Burns knew Drummond well enough to be inspired to imitate him twice in themes which are not experimental, why did he not imitate him further, and produce more sonnets? But that question is outside the limits of this paper.

Thomas Russell has been given the credit for the best sonnet of the eighteenth century - Philoctetes at Lemnos[1]; and the praise is deserved. But however simple this judgment may be, the problem of his debts is more complex. He may have known the Italian sonneteers, for in Valclusa he writes:

"Still Petrarch's Genius weeps o'er Laura's tomb."

But in that case he did not borrow from them; for although each of the three sonnets reprinted by Waddington,[2] has an

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1. "On this lone isle, whose rugged rocks affright
The cautious pilot, ten revolving years
Great Pacan's son, wonted erst to tears,
Wept o'er his wound: alike each rolling light
Of heaven he watched, and blamed its lingering flight:
By day the sea-mew, screaming round his cave,
Drove slumber from his eyes; the chiding wave
And savage howlings chased his dreams by night.
Hope still was his: in each low breeze, that sighed
Through his rude grot, he heard a coming roar
Of Oeta's torrents, or the hoarser tide
That parts famed Trachis from the Euboic shore."

2. Sonnets by Poets of the Past, pgs. 68-70.

octave-sestet organization, the rime schemes are in two cases variations from the Shakespearean (a b b a c d d c e f e f e f), and in the other a revival in part of one of Drummond's (a b b a a c c a e f e f e f). The subjects are not out of Italy, for not one of the three is on love. The third, on charity and poverty, has a faint echo of Milton's praise of Virtue, but a louder echo of Gray's moralizing in the Elegy. Thus far the sonnets are not Miltonic. But they are separate, and deal with momentary, though deep, emotions; and in the dignity and loftiness of the treatment of those emotions the sonnets also show the influence of Milton. Therefore, it would seem quite probable that Russell, like his contemporaries, while receiving his conception of the sonnet from Milton, did not consider it subject to any fixed rules, but merely as a poem to be adapted to the desires the writer and the demands of the subject.

One of the last poets in the period who shows a Miltonic influence is Thomas Egerton Brydges. He seems to be an admirer of both Milton and the Elizabethans, for in his Preface to his volume of Poems (1795) he remarks " the wild fancy, and picturesque imagery of Spencer and Milton, are less commonly relished than the sparkling, witty, and polished couplets of Pope." But his more intimate acquaintance with Milton's poetry is at once obvious from his own verse. In his poem Upon Beginning the Study of the Law he writes:

"When Winter bids his winds arise
And spirits howl along the skies,
To turn the page of heroes old,
Of fairy Knights and Barons bold
And many a soft and witching maid
In fell enchanter's castle laid:
Then creep with thrilling fear to bed,

Nor turn around the room thy head,
Lest 'mid the solemn shades of night
Their ghost should meet my shuddering sight.
If such indulgence thou wilt give,
Then I with toilsome Law will live."

This is clearly the letter, if not the spirit, of the Milton of L'Allegro and Il Penseroso.[1]

Yet while passages in some of his poems seem almost paraphrases of Milton, Brydges' sonnets do not show such a strong influence. Seventeen of the thirty have the regular Miltonic rime scheme[2] in the octave; and but one of these ends in a couplet, the others employing only two rimes in the sestet. Of the remainder, seven have the octaves in alternate rime (a b a b a b a b); and of these, five close with couplets. Two more use the arrangement a b b a b a b a c d c d c d; and each of the following schemes appears once, a b a b b a a b c d c d c d and a b a b b a b a c d c d e e. Two variations from the Shakespearean are also used, one sonnet being rimed a b a b c d c d e e f g g f, and the other a b a b c d c d e f g e f g. The chief scheme is, of course, borrowed from Milton. The others are probably due to the caprice of the author.

Brydges, however, is not as free in shifting the pauses as was Milton. Seventeen[3] of his sonnets are divided into octave and sestet. Six[4] have the Elizabethan couplet conclusion. One, Sonnet XXVII, varies from both

1. Cf. also the opening of To Spring and of L'Allegro.
2. See addendum B.
3. I, II, III, VI, VII, VIII, X, XI, XIII, XV, XVI, XVII, XX, XXIV, XXV, XXVI, XIX.
4. XII, XVIII, XXI, XXVIII, XXX, XXII.

these forms, and applies the idea in the tercet.

> "Thus me by turns, oft pensive and alone,
> The passions rule; O who shall soothe the Pain
> Beneath whose threats my youthful hopes decay?"

The six others have no thought pause. The freedom of organization is due, doubtless, to the influence of Milton, for the position of the pauses in Brydges is not dependent on the type of rime scheme, Italian or Shakespearean, since Sonnets XII and XVIII do not have couplets at the end, although the idea is summed up in the last two lines. Likewise, the tenth, twelfth, and twenty-fourth which are divided into octaves and sestets have variant rime schemes and not the regular Italian form. The twenty-sixth also, which has this same organization, has such a crabbed rime arrangement as a b a b c d c d e e f g g f. But it should be noticed that the pauses never occur within the lines, but always at the ends although run-on lines are frequent. The debt of Brydges to Milton in this instance consists, then, in the idea of freedom in the structure of the sonnet, or the right of the author to shift the position of the turn as his subject requires.

The titles of Brydges sonnets do not in general suggest Milton - On Mutual Love, On Hunting, To Evening, October - but rather recall Collins and Gray, e. g., Sonnet IX. Some of them, however, do remind one of Milton. Sonnet I with its sub-title Reasons for Attending to Poetry has the tone of Milton's twenty-second sonnet ("Cryiack this three years' day"). "Askest thou, why I court the slighted lyre?" Brydges asks in a manner not greatly different from Milton's

"What supports me, dost thou ask?" And Milton's answer,

"The conscience, friend, to have lost them overplied
In Liberty's defense, my noble task,"

finds a parallel of lesser strain in Brydges:

"The conscience, pur delight that I inspire,
And for good deeds alone pour forth my lay."

Sonnet XII is less striking in its resemblances. It is a love poem; and while it fails to rise to the heights of reverence and strength that Milton's do, it still lacks the ravishing, sensuous note of Sidney and Spenser. Sonnet XVII needs only to be quoted to show the influence of Milton.

"This thy last day, dark month[1] to me is dear,
For this first saw my infant eyes unbound.
Now two and twenty years have hasten'd round,
Yet from the bud no ripen'd fruits appear:
My spirits, drooping at the thought, to cheer,
By my fond friends the jovial bowl is crown'd,
While sad I sit, my eyes upon the ground,
And scarce refrain to drop a silent tear.
Yet, O beloved Muse! if in me glow
Ambition for false fame, the thirst abate !
Teach me, for fields and rocks, mankind to know,
And ope my eyes to all that's truly great;
To view the world un'mask'd, on me bestow;
And knaves and fools to scorn, undazzled by
their state!"

In conclusion, just as Brydges was indebted to Milton for some of his rime schemes and for his ideas of freedom in sonnet structure, so he owes to him the ideas and atmosphere of some of his sonnets. But the greater number of them are reminiscent of Collins and Gray, and are pervaded by the atmosphere of melancholy which the eighteenth got from brooding over somber landscapes.

Cowper, like most of his contemporaries, did not write many sonnets, only eight, if we except the translations of Milton's Italian poems; and while Cowper evidently

1. November.

knew Milton, these eight sonnets do not show his influence strongly in their rime schemes and but slightly in their organization. Of them, four[1] have the same rime scheme, a b b a a b b a c d c d e e. To a Young Lady on Her Birthday (v.II, pg. 196) changes the order of the sestet rimes to c d e c d e, but retains that of the octave. To Hayley (v. II, pg. 205) uses only two rimes in the sestet, c d c c d d. To Austin (v. II, pg. 169) and On Observing Some Names of Little Note in the Biographia Brittanica (v. I, pg. 390) are in heroic couplets. Yet despite the fact that only one of his sonnets does not end in a couplet, Cowper preserves the octave-sestet organization in five of them - To Romney, To Mrs. Unwin, To John Johnson, To a Young Lady, and To Hayley. On Observing Some Names, although written in heroic couplets, is also divided into two groups of lines, eight and six respectively; but To Austin, the other sonnet in heroic couplets, concludes in the last two lines. To Wilberforce is the most irregular, consisting of two six line stanzas with a summarizing couplet attached. It seems certain, then, that Cowper's rime schemes are borrowed from Milton, although the eighteenth century fondness for the heroic couplet is shown in the rime at the end. The octave-sestet division used in most of them would also indicate an adherence to the stricter form in Milton, while the division of To Wilberforce might be a result of Milton's freedom in some of his sonnets.

In his subject matter, too, Cowper reflects Milton. His sonnets, except the one to Mrs. Unwin, are addressed to men, and have the tone of Milton's to Cromwell,

1. To Wilberforce (v. II, pg. 168), To Romney (v.II, pg.171), To Mrs. Unwin (v.II, pg. 172) To John Johnson (v.II, pg.173).

Skinner, and Fairfax. This parallelism is most strikingly illustrated in To Wilberforce:

"Thy country, Wilberforce, with just disdain,
Hears thee by cruel men and impious call'd
Fanatic, for thy zeal to loose the enthrall'd
From exile, public sale, and slavery's chain.
Friend of the poor, the wrong'd, the fetter-gall'd,
Fear not lest labour such as thine be vain.
Thou hast achieved a part; hast gained the ear
Of Britain's Senate to thy glorious cause;
Hope smiles, joy springs, and, though cold caution pause
And weave delay, the better hour is near
And shall remunerate thy toils severe,
By peace for Afric, fenced with British laws.
Enjoy what thou hast won, esteem and love
From all the just on earth, and all the blest above!"

In such a poem we have sounded, though in a lesser strain, Milton's indignation, love of liberty, justice, and right; and the poem echoes much of the sentiment of Sonnet XVI ("Cromwell our chief of men"). The direct opening address of To Johnson, "Kinsman, beloved as a son, by me", and the closing couplet,

"Be wiser thou - like our forefather Donne,
Seek heavenly wealth and work for God alone,"

are not unlike in sentiment Milton's addresses to Sir Henry Vane and Cyriack Skinner. In his single love sonnet Cowper shows possible Miltonic influences. The octave is the ordinary weak praise which from time immemorial lovers have bestowed on their mistresses; but the sestet is filled with Biblical allusions after the fashion of Milton in Sonnet IX. It may be questioned, however, if such a religious person as Cowper would not as a matter of course have turned to the Bible for metaphor, especially since his sonnet does not closely parallel Milton's. In short, except in general purity and loftiness of tone, as well as in a certain ob-

servance of the Italian rime scheme, the two poets have little in common.

The last poet of the eighteenth century, who is of importance here, is William Lisle Bowles; and he is to be noticed not so much for what he borrowed from Milton as for what he did not gain from him. Except where the sonnet fell into the use of the heroic couplet or assumed the elegiac tone, the prevailing rime scheme after Milton had been Italian. Only in a few cases did it adopt a Shakespearean arrangement, and even in Brydges near the close of the century, only two sonnets employ this form. In Bowles,[1] on the other hand, all of the sonnets, except two, follow Shakespearean variants which appear in Drummond, and these two exceptions are merely rearrangements of this same original Shakespearean form. Whether Bowles knew Drummond or not is not the question here. It is sufficient that he did not imitate Milton.

In subject matter, likewise, Bowles was not influenced by Milton. Most of his sonnets are inspired by landscapes - To Tweed, At Dover Cliffs, At Ostend, On the Rhine, Evening; and none of Milton's are. Then, too, there is more of Collins than Milton in:

> "They watch the tints that o'er thy bed
> Hang lovely, to their pensive fancy's eye
> Presenting fairy vales, where the tired mind
> Might rest, beyond the murmurs of mankind."[2]

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1. See Addendum C.

2. Tinemouth, Northumberland, after a tempestuous voyage.

or in:

"And now the beam
Of ev'ning smiles on the grey battlement,
And yon forsaken tow'r that time has rent:
The lifted oar far off with silver gleam
Is touch'd, and hush'd is all the billowy deep!
Sooth'd by the scene, thus on tir'd nature's breast
A stillness slowly steals, and kindred rest;
While sea-sounds lull her as she sinks to sleep."[1]

And Sonnet II recalls Gray's Elegy.

"Far from blazing Grandeur's crowded halls,
Here charity hath fix'd her chosen seat,
Oft list'ning tearful when the wild winds beat
With hollow bodings round your ancient walls,
And Pity, at the dark and stormy hour
Of midnight, when the moon is hid on high,
Keeps her lone watch upon the topmost tow'r,
And turns her ear to each expiring cry:"

From the extracts it is clear that not only the subjects but the style is borrowed, if it be borrowed at all, from some source other than Milton. The sonnets, furthermore, lack the strong and dominant personality, the intense and deep emotion, the calm and serious thought of Milton. There is none of his vigorous and sonorous diction, but in its stead a softer, perhaps sweeter, and more melancholy note. The organ has been changed for the oaten pipe.

But while Milton did not influence Bowles in the selection of rime schemes and subjects, he did affect him in the organization of his sonnets. Of the twenty-seven only five (V, XIII, XIV, XVIII, and XXIV) have the conclusion in lines thirteen and fourteen, although the arrangement of the rimes is conducive to such a plan, and Drummond to whose rime schemes Bowles's are similar, invariably used that form of conclusion. Two (III and XV) are divided into the regular octave and sestet. Five others (I, VI, IX, X,XXI)

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1. To Evening.

have the pause at the end of line nine, showing a tendency to disregard the exact measure of the octave as Milton did in Sonnets XVIII and XXII. But the most striking fact is that with a rime scheme that lends itself so admirably to the quatrain couplet organization, Bowles should have introduced no pause, or turn, into half of his sonnets.[1] This is doubtless the result of the "ode" spirit in them. For as descriptive poems they lose the necessity for conclusions, and find it not only more logical, but more poetic to fade gradually away at the close. This much then Bowles probably learned from Milton, that the location of the sonnet pauses may be varied; but with his century's veneration for the unbroken line, he always placed it at the end of a verse and never within it.

This was the century of great Miltonic influence in poetry. In the next, Shakespeare is read and imitated, and Rossetti goes to Italy for his inspiration, and men imitate their neighbors as the scribbling hackwriters of the eighteenth copied Pope. But whatever was Milton's influence outside the sonnet during the century after his death, it cannot be said that he affected the sonnet itself profoundly. The earliest sonneteers, copied his form carefully, but under the influence of the elegy the alternating rime became popular; and as the sonnet came to be used more and more for purposes of eulogy, that arrangement grew in favor. Moreover, an increasing knowledge of Shakespeare encouraged the introduction of a new scheme of rimes that lent itself more readily to the new subjects which were now becoming popular. For while

1. II, IV, VII, VIII, XI, XII, XVI, XVII, XIX, XX, XXII, XXIII, XXV, XXVI, XXVII.

Stillingfleet preserves the form of address used by Milton, in Gray the sonnet was already, or soon to be, an elegy, and continued to be until in the eighties when Charlotte Smith lamented for Otway. The ode, too, was encroaching on the domain of the sonnet; and the landscape descriptions which appeared in Warton reappeared in Bowles forty years later, although at the same time Cowper in To Johnson and To Wilberforce, and Brydges in his poems was imitating Milton. One thing, however, Milton does seem to have taught the century, the position of the pause in a sonnet may be varied, and all the poets from Stillingfleet in "When I behold thee, blameless Williamson," to Bowles in Sonnet XVII, seem to have copied him in this; the earlier poets because Milton did it, the later because it suited their ode-like subjects.

Chapter IV.

THE SONNET IN THE NINETEENTH CENTURY.

The nineteenth, in contrast with the preceding century, was a period of great sonnet productivity; but in spite of this, it brought forth few great sonneteers. Wordsworth, Mrs. Browning, and Rossetti exhaust the list of those whose names are prominently associated with this form of poetry. The others, although in some cases they produced creditable sonnets, and in many cases a considerable number, are not esteemed great sonnet writers, because their other poetry overshadows their work in this form. Keats, for instance, has but one sonnet that is generally known, On First Looking into Chapman's Homer; and yet he has written fifty-seven, or more than twice as many as Milton. Coleridge is never mentioned as a sonneteer, and yet his, also, exceed the number of Milton's. The reason for this is plain. These men were interested in a poetry that found a fuller and better expression in other verse forms; their subjects were too large for the confined space of the sonnet; and they demanded a lyrical, or musical, movement that the strict measure of the sonnet denied them. Consequently it became with them an occasional, and not a primary form.

But to discuss fully the sonnet of the period within the narrow space of a single chapter, even though it were much longer than this, would be impossible; for the influences at work are many and diverse. They are transmitted,

also, by devious and indirect routes, and, therefore, are difficult to trace. Lastly, the number of the writers is so great, and in many cases they are so unimportant, that a thorough discussion and analysis of each would be not only tedious, but profitless.[1] The main influences among the minors will, consequently, be indicated only, and briefly illustrated. A more detailed consideration will, however, be given to Wordsworth, Keats, Mrs. Browning, and Rossetti.

Wordsworth, the first poet of the century, at least in point of time, is generally conceded to have been influenced by Milton. It is true that in some of his sonnets he shows a tendency toward the ode-like form of Bowles, for Hail Twilight savors more of Sonnet V ("Evening, as slow thy placid shades descent") than of anything in Milton. But as a rule, Wordsworth does not have this tone; his subjects and their treatment are different. For while we may here disregard "A book was writ of late called Peter Bell" as an obvious imitation, "Calvert! it must not be unheard by them" and "Clarkson! it was an obstinate hill" claim attention as showing Miltonic influence. It is true no exact parallels can be drawn; yet there is in them the same expression of honor for him who fights in a worthy cause as appears in Sonnet XV ("Fairfax! whose name in arms through Europe rings"). There is the same exultation in the strength and virtue of the hero; and there is the same dignified joy at the triumph of the right.

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1. The extent of such a task may be realized more clearly when it is known that Waddington in his anthologies reprints 334 sonnets from almost one hundred authors for the nineteenth century.

"Calvert! it must not be unheard by them
Who may respect my name, that I to thee
Owed many years of early liberty.
This care was thine when sickness did condemn
Thy youth to hopeless wasting, root and stem-
That I, if frugal and severe, might stray
Where'er I liked; and finally array
My temples with the Muse's diadem.
Hence, if in freedom I have loved the truth;
If there be ought of pure, or good, or great,
In my past verse; or shall be, in the lays
Of higher mood, which now I meditate;-
It gladdens me, O worthy, short-lived, Youth!
To think how much of this will be thy praise."

In like manner there are other sonnets which represent other influences of Milton. "Alas! what boots the long, laborious guest" recalls his query in Lycidas:

"Alas! what boots it with incessant care
To Ply the homely, slighted shepherd's trade."

And "Dogmatic teachers, of the snow-white fur", has the same contempt and scorn which Milton expressed in Sonnets XI and XII; but the coarseness is somewhat softened, though with a consequent loss of power.

"Dogmatic teachers, of the snow-white fur!
Ye wrangling schoolmen, of the scarlet hood!
Who, with a keeness not to be withstood,
Press the point home, or falter and demur,
Checked in your course by many a teasing burr;
These natural council-seats your acrid blood
Might cool;- and, as the Genius of the flood
Stoops willingly to animate and spur
Each lighter function slumbering in the brain.
Yon eddying balls of foam, these arrowy glems
That o'er the pavement of the surging streams
Welter and flash, a synod might detain
With subtle speculations, haply vain,
But surely less so than your far-fetched themes."

Wordsworth evidently borrowed his rime scheme also from Milton, for the greater number of his sonnets employ the regular Italian form in the octave, with some arrangement of c,d, and e in the sestet. Few, however, have couplets at the close. But this practice is not without exceptions, for

variations, as in "I grieved for Buonaparte" and "Dark and more dark," appear. Here the change consists in a rearrangement of the rimes of the second quatrain to read a b a b in the first case, and b a b a in the second. A yet more striking variation is the tendency to introduce a third rime, i e., only a single new one, into the second quatrain.[1] The Shakespearean scheme, of course, did this; but it also added a fourth, and changed the vowel assonances entirely (c d c d). Drummond had employed the change; but in the sonnets in which he uses it, the rime of the first quatrain was alternate (a b a b). Wordsworth, on the other hand, even while using this scheme retains either the Italian or Miltonic organization. It may, of course, be argued that while these variations are evidently English, the chief influence is not Miltonic, but Italian. This, however, is unlikely; for even though Wordsworth knew Italian, and translated several sonnets from Michel Angelo, his sonnets are in the serious vein of Milton. Moreover, the rime schemes of both of his translations from the Italian are very irregular (a b a b c c b d d e f f f e and a b b a a c c a d e e f d f), and one has no pause. The natural conclusion, then, would seem to be that Milton was his model.

In organization, too, Milton seems to have influenced him. Many of the sonnets preserve the octave-sestet division, which might, to be sure, have been learned from either Milton or the Italians. But an equally large, if not greater, number vary the position of the turn with as much freedom as Milton did. Calais, August 1802 and "Nun's fret

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1. See Everyman Edition, pgs. 123 and 132.

not" have their octaves compressed to seven lines, while "We had a female passenger" has its octave extended through line nine, and "Six thousand veterans practised in war's game " to the end of line ten. Wordsworth, in imitation of Milton again, did not observe the full measure of a line in closing the octave, but placed the volta within the line, wherever the development of the idea demanded it. In "Degenerate Douglas! oh, unworthy Lord," it is in line eight.

"Degenerate Douglas! oh, unworthy Lord!
Whom mere despite of heart could so far please,
And love of havoc, (for with such disease
Fame taxes him,) that he could send forth word
To level with the dust a noble horde,
A brotherhood of venerable Trees,
Leaving an ancient dome, and towers like these,
Beggared and outraged! Many hearts deplored
The fate of those old Trees; and oft with pain
The traveller, at this day, will stop and gaze
On wrongs, which Nature scarcely seems to heed:
For sheltered places, bosoms, nooks, and bays,
And the pure mountains, and the gentle Tweed,
And the green silent pastures yet remain."

Toussaint L'Overture abbreviates the octave more than Milton ever did by placing the turn in line six.

"Toussaint, the most unhappy man of men!
Whether the whistling rustic tend his plough
Within thy hearing, or thy head be now
Pillowed in some deep dungeon's earless den;-
O miserable chieftain! where and when
Wilt thou find patience? Yet die not; do
thou
Wear rather in thy bonds a cheerful brow:
Though fallen thyself, never to rise again,
Live, and take comfort. Thou has left behind
Powers that will work for thee; air, earth, and
skies;
There's not a breathing of the common wind
That will forget thee; thou has great allies;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind."

"Great men have been among us" breaks in line nine; and "With looking on the present face of things," in line ten. "On the Extinction of the Venetian Republic" closes with a couplet.

"Men are we, and must grieve when even the Shade
Of that which once was great has passed away."

Many of the sonnets, likewise, have no pauses, but continue the development of the idea throughout the poem. Much of this liberty is undoubtedly due to Wordsworth's acquaintance with Milton, for in both of these poets the position of the turn seems to be determined solely by the demands of the thought, and the length of the octave by the necessity for its development. In the following sonnet, for instance, the extra half line added to the octave gives it an emphasis and power which it would otherwise lack. The very abruptness of it gives a feeling of impatience which the full line before it cannot attain; and furthermore, it prepares us for exclamation that follows.

"The world is too much with us: late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. - Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."

The development of the idea through the entire sonnet to the very end is, however, not a striking characteristic of Milton, although he employs the device occasionally as in Sonnet XI ("A book was writ of late called Tetrachordon"). Wordsworth, however, probably borrowed the idea from Bowles, since it appears chiefly in such sonnets as might have been inspired by him, namely those which, like the following,

have something of the ode in them.

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its mahesty:
This City now doth, like a garment, wear
The beauty of the morning, silent, bare,
Ships, towers, domes, theatres, and temples lie
Open upon the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!"

But this plan is adopted, also, in The King of Sweden and "O Friend! I know not," an adaptation which is probably due to Wordsworth's failure to recognize a distinction between the two types of sonnets. Yet, notwithstanding these variations, his form, like his rime schemes and subjects, is Miltonic.

Of the major poets of the romantic period between Wordsworth and Keats, Scott interests us not at all, and Southey, Coleridge, Byron, and Shelley but little; for the former wrote no sonnets, and the latter show more of a Shakespearean than a Miltonic influence. Southey is under the influence of Shakespeare or a Shakespearean imitator, since three of his thirty sonnets employ the regular Shakespearean scheme; and the remaining twenty-seven, variants of it. Of Coleridge's thirty-two sonnets only one ("To Southey") has an Italian rime arrangement. Five are Shakespearean, and the others off-shoots of it. Byron in two of his sonnets used the Italian rime scheme, and a Wordsworthian variation in a third. Shelley wrote thirteen sonnets, exclusive of two fragments,[1] and

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1. To Harriet, and Farewell to North Devon.

of these only one is Italian, the others being Shakespearean or variants of that form. It is interesting to note, however, that the tradition of the pause has disappeared, and that the Shakespearean sonnet is also affected by it. Of Southey's sonnets one, which has a regular Shakespearean rime scheme, has no turn. Coleridge's single Italian sonnet has no pause, and one of his Shakespeareans breaks at the end of line ten. Shelley's Evening, To Harriet, has a Shakespearean rime scheme, but concludes in a quatrain:

> "Such were thy lover, Harriet, could he fly
> The thoughts of all that makes his passion dear,
> And, turning senseless from they warm caress,
> Pick flaws in our close-woven happiness."

His single Italian sonnet, on the other hand, ends in a couplet:

> "Beware, O Man! for knowledge must to thee
> Like the great flood of Egypt ever be."

Byron is regular in his three sonnets, observing the octave in all of them. Regarding these men, then, the conclusion is clear. With the exception of Byron, they borrowed their rime schemes chiefly from Shakespeare, for only a very few of their sonnets have the Italian rime order. But they did not follow him slavishly, since most of their rime schemes are variations from the regular Shakespearean. Milton, however, seems to have influenced them in the placing of the pause, for they frequently show the same freedom in this that he does.

The irregularity of Southey and Coleridge is marked in still another way - the inversion of the octave-sestet order, so that the division of the sonnet is into six and eight lines. Southey does this in four of his sonnets (XV, IX, XVI, and III of Shufflebottom). Coleridge

uses the plan but once, in his "Work without Hope." This, together with the freedom in the rime scheme, seems to be due to the fact that these men did not conceive the sonnet to be a form of verse governed by definite rules for rime scheme and organization; and such a supposition is furthered by Coleridge's own revolutionary definition when he writes: "What is a sonnet? Down with Theory-Facts, facts, facts must decide. And some myriad of these, with deliberate rhymes, if not with meter and reason, perpetrated facts have established that a copy of verses, consisting exactly of fourteen lines, is an English Sonnet."[1] The sonnet, then, to these men was no longer an exact form, but merely a fourteen line poem governed only by the caprice of the author.

Keats, like his contemporaries, shows the result of a combination of influences; but the threads are easily unraveled, for he has only a few variants. His rime schemes are very regular. Of the fifty-seven sonnets, thirty-eight are Italian in rime order, and sixteen Shakespearean. The latter form is evidently borrowed direct, since in a letter to Reynolds he writes of Shakespeare:

"I never found so many beauties in sonnets - they seem to be full of fine things said unintentionally - in the intensity of working out conceits *******. He has left nothing to say about nothing or anything."[2]

The source of the former scheme is slightly doubtful. It would seem that Keats borrowed it from Milton, for he was a

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1. See Blackwood's 31:956.

2. Cambridge Edition, pg. 276.

student of Milton, and often speaks in his poetry in praise of him.[1] A reference to Sidney might indicate him as the teacher; but since Sidney regularly closes his sonnets with couplets, and Keats uses this form in only four, such a supposition is not probable. There may, of course, have been an Italian influence; yet Keats does not refer to Petrarch nor Dante in his sonnets, nor, to anticipate, does he write poetry at all resembling theirs. Moreover, when he translates from the French of Ronsard, he transforms an Italian rime scheme into a Shakespearean one. Milton, then, would seem to be the poet from whom he borrowed his Italian rime arrangement.

Of the three variants, the translation from Ronsard needs merely to be mentioned; for it has a regular Shakespearean rime scheme, except that the couplet is omitted, abbreviating it to twelve lines. The other two seem to be experiments, for he writes:

> "I have been endeavoring to discover a better Sonnet Stanza than we have. The legitimate does not suit the language over well from the pouncing rimes - the other kind appears too elegiac - and the couplet at the end of it has seldom a pleasing effect - I do not pretend to have succeeded - it will explain itself."[2]

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1. "With daring Milton through the fields of air".
   On Hunt's Leaving Prison.
   "Of fair-haired Milton's eloquent distress."
   Keen fitful gusts.
   "Musing on Milton's fate - on Sidney's bier
   Till their stern forms before my mind arise."
   Oh! how I love.

2. Cambridge Edition, pg. 144.

The failure is at once evident, for the rime scheme of A Sonnet on the Sonnet, is too complicated for either mind or ear to follow.

"If by dull rhymes our English must be chain'd,
And, like Andromeda, the Sonnet sweet
Fetter'd, in spite of pained loveliness;
Let us find out, if we must be constrain'd,
Sandals more interwoven and complete
To fit the naked feet of poesy;
Let us inspect the lyre and weigh the stress
Of every chord, and see what may be gain'd
By ear industrious and attention meet;
Misers of sound and syllable, no less
Than Midas of his coinage, let us be
Jealous of dead leaves in the bay wreath crown:
So, if we may not let the Muse be free,
She will be bound with garlands of her own."

The rime arrangement in "To Sleep", on the other hand, while more simple, is uncertain and puzzling on account of the recurrence of a and c so far along in the poem - a b a b c d c d a c e f e f. Neither of these scheme occurs again, and since all the other sonnets conform to regular arrangements, Keats must be considered to be under the influence of Shakespeare and Milton in choosing his rimes.

Keats's study of Milton is still more evident in the organization of his sonnets, for he observes the strict law of pauses indifferently. Of his Shakespearean sonnets, half have no turn, while "Time's sea hath been five years at its slow ebb" breaks in line eleven, and "Upon the Top of Ben Nevis," quoted below, has run-over quatrains.

"Read me a lesson, Muse, and speak it loud
Upon the top of Nevis, blind in mist!
I look upon the chasms, and a shroud
Vaporous doth hide them,-just so much I wist
Mankind do know of hell; I look o'erhead,
And there is sullen mist,-even so much
Mankind can tell of heaven; mist is spread
Before the earth, beneath me, - even such,
Even so vague is man's sight of himself!

Here are the craggy stones beneath my feet,-
Thus much I know that, a poor witless elf,
I tread on them, - that all my eye doth meet
Is mist and crag, not only on this height,
But in the world of thought and mental might!"

The remainder of the sonnets using the Shakespearean rime scheme, conclude in couplets. Only six of the Italian sonnets, however, have no pauses; and but four have the conclusion in the last two lines. The remaining twenty-eight are divided into the regular octave and sestet. There is, nevertheless, no relation between the order of the sestet rimes and this division, for "To one who has been long in city pent"[1] rimes c d c d c d, but has the pause at the end of line twelve; and in "This pleasant tale" the turn is at the end of line eight, although the rime scheme runs c d c d e e. This freedom in the shifting of the pause was evidently gained from a study of Milton, although the regularity in the Shakespearean forms indicates an incluence from that source also.

But whatever may have been Milton's influence on his rime schemes and organization, and even in isolated cases on his phrasing, Keats was not attracted by Milton's subjects nor by his treatment of them. This was natural; for to the Puritan poet life was a stern duty, while to Keats it was a series of sense impressions, "keen, fitful gusts" of feeling. His sonnets, consequently, became moody expressions of personal depression or elation. They became lyrics of the mood rather than "syllogisms of the heart" or "moments' monuments." Besides, Milton loved "sonorous, metal-blowing, martial sounds"; Keats loved the reed tone of the "lonely flute", or the soft note of the harp. And

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1. Compare Paradise Lost, Bk. 1.

these differences are apparent in their sonnets. "Haydon! forgive me that I cannot speak" sounds like Milton; and the spirit of "To Koskiusko" is Miltonic. But the music is that of Keats, not Milton. "Keen, fitful gusts" and "How many bards" have more of the Faerie Queene and of "The Eve of Saint Agnes" in them, than of "Avenge, O Lord, thy slaughtered Saints" or "When I consider how my life is spent." In the "Sonnet on the Sonnet" Keats wrote:

"Sonnet sweet
Fetter'd in spite of pained loveliness,"

and this may be taken as the epitome of his idea of the form. It has become once more a lute to ease Petrarch's wound, and is no longer a trumpet whence to blow "soul-animating strains."

The minor contemporaries[1] of Wordsworth and Keats do not show a strong Miltonic influence. Cary, Barton, Hunt, Doubleday, and Milman use the Italian rime scheme and vary the position of the pause as the development of the thought demands. But Cary is a romanticist, and has more of the spirit of the "Il Penseroso" than of the sonnets; and Hunt is frankly didactic in applying his idea.[2] Barton and Doubleday, in turn, reflect Bowles; and this leaves Milman as the only Miltonic poet of the group. Yet while his sonnets on "The Love of God" have a depth of serious feeling, they lack the vigor and directness of Milton, and seem not to be spontaneous, but forced, poetic expressions, which labor painfully along without Milton's majestic ebb and flow.

1. The material for this and the following paragraph was taken from Waddington's Sonnets by Poets of the Past.

2. See his sonnet, On Nile.

"Love Thee! - O Thou, the world's eternal Sire!
Whose palace is the vast infinity,
Time, space, heighth, depth, O God! are full of
Thee,
And sun-eyed seraphs tremble and admire.
Love Thee! - but Thou art girt with vengeful fire,
And mountains quake, and banded nations flee,
And terror shakes the wide unfathomed sea,
When the heavens rock with Thy tempestuous ire.
O Thou! too vast for thought to comprehend,
That wast ere time, - shall be when time is o'er;
Ages and worlds begin, grow old, and end;
Systems and suns Thy changeless throne before,
Commence and close their cycles: - lost, I bend
To earth my prostrate soul, and shudder, and adore."

Hood, Keble, Thurlow, Horace Smith, Strong, and Ebenezer Elliot have more varied forms. Hood, for the first time since Spenser, uses a Spenserian rime scheme; but at times he also employs the Italian. Elliot copies Wordsworth; and the others follow either the Italian or the Shakespearean arrangement, or, like Smith, create variants from them. None of their sonnets have the tone of Milton's. They are either odes, through the inspiration of Bowles, as in the case of Keble; or they are reflective poems drawing parallels between nature and man. These writers, therefore, do not seem to have been greatly influenced by Milton, but seem, rather, to have imitated, and to have borrowed from their greater and more creative contemporaries.

This period, then, marks the decay of Miltonic, and the introduction of new influences. Shakespeare's rime scheme is the popular one, and the ode-like sonnet is written more frequently than formerly. The dignified and stately address still survives in Wordsworth, but in Keats it has given place to a lyrical expression of the author's mood. The once strict form of the sonnet, too, has been destroyed; and not only is the pause moved about freely, but variant

rime schemes with curious recurrences of unexpected assonances are common. The only Miltonic characteristics that have been retained are the freedom in organization and the episodic type; and even in the former the tendency is to follow Bowles and extend the development to the end of the poem. Miltonic influence, as in the eighteenth century, has not been strongly asserted; and the following period sees its final disappearance.

The tendencies of the sonnet among the minor Victorian poets are best illustrated by Hartley Coleridge, Charles Tennyson Turner, and Matthew Arnold. The first of these three is Miltonic. He uses the Italian rime scheme in most of his poems, but varies it occasionally by the Wordsworthian trick of introducing a new rime into the second quatrain. Furthermore, while he does not observe an exact octave-sestet division, he imitates Bowles or Shakespeare, for there is either no thought pause, or the conclusion is in a couplet. In his subjects and their treatment, however, he is more distinctly a follower of Milton. "Liberty," for instance, has the stern reserve and the independent spirit of the Puritan, and recalls the anger and scorn of Sonnet XII ("I did but prompt the age") or Sonnet XVIII ("Avenge, O Lord, thy slaughtered Saints").

> "Say, What is Freedom? What the right of souls
> Which all who know are bound to keep, or die,
> And who knows not, is dead? In vain ye pry
> In musty archives, or retentive scrolls,
> Charters and statutes, constitutions, rolls,
> And remnants of the old world's history:-
> These show what has been, not what ought to be
> Or teach at best how miser Time controls
> Man's futile purposes. As vain the search
> Of restless factions, who, in lawless will

Fix the foundations of a creedless church -
A lawless rule - an anarchy of ill:
But what is Freedom? Rightly understood,
A universal license to be good."

Yet at intervals there are echoes of his father's verse, as in:

"She cannot hear it all her little being
Concentered in her solitary being."[1]

But these occasions are few, and Hartley Coleridge may be considered as reproducing Milton's spirit, but not his form, in his own sonnets.

Charles Tennyson Turner, on the other hand, departs far from Miltonic practice. His rime schemes seem to be attempts to combine the Shakespearean and Italian arrangements; but the results are doubtful. Six or seven rimes are usually employed, although sometimes only five appear; yet instead of the three quatrains and a couplet, he divides his sonnet into eight and six lines, or an octave and sestet, and group the rimes accordingly - a b a b c d c d e f f g e g or a b b a c d d c e f e f f e. His organization, likewise, is not copied from Milton, but from Bowles or Bowles's imitators; for most of his sonnets have no turn, although "Forest Glacle" and "Gossamer-light" are divided into octaves and sestets. The subjects are not Miltonic either; for "Summer Twilight," "The Lattice at Sunrise," and "Time and Twilight" do not suggest either the passionate wrath of "Avenge, O Lord, thy slaughtered Saints, or the reverent love of "Methought I saw my late espoused Saint." And "Letty's Globe" and "On Startling Some Pigeons" are trifles too insignificant for comparison with the work of Milton even in his lighter moods.

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1. From "To a Deaf and Dumb Little Girl".

Matthew Arnold harks back to Wordsworth. Of his seven sonnets, one is Italian in rime scheme; and one is regularly Shakespearean, while a third is a variant of this latter form. The remaining four introduce the c rime into the second quatrain after the manner of Wordsworth. He does, however, show some possible influence of Milton in his organization; for of the two Shakespearean sonnets the regular one has the pause at the end of line ten, and the variant in line eight. But this, too, might have been learned from Wordsworth. Arnold's subjects, too, reflect more of the nineteenth, than of the seventeenth century poet. There is more of the former's calm meditation, and quiet but earnest thought, than of the latter's Samson-like revolt. Thus while Turner kept alive the lyric practice of Keats, and Hartley Colerdige followed the tradition of Milton, Arnold preserved the form which Wordsworth created in his adaptation of Milton.

Of the two major poets of the Victorian period little need be said here, for neither was a great sonneteer. In the Cambridge Edition of Browning the Editor says: "Two or three sonnets followed Pauline";[1] but he gives only one in the text. This sonnet, however, is very free in form, and shows a contemporary influence. After the fashion of the time there is no thought pause; but the rime scheme is even more complicated than the one suggested by Keats. It runs a b a b c c a b d c a d e a. Tennyson has more sonnets than Browning; but although he uses many variations in his rime schemes, he is never so lawless as was his great contemporary. Ten

1. Introduction, pg. XI.

of the twenty-nine have the Italian rime order, while seven others employ variants of it. One is regularly Shakespearean, and ten others are rearrangements of this form. The remaining sonnet has a hybrid rime scheme - a b a b b c b c d d e e f f. Most of the Italian sonnets observe the octave-sestet division, but a few such as "Check every outflush" or "The Nineteenth Century" have no volta. Those using the Shakespearean rime scheme, as a rule, however, have no breaks. But some exceptions to both of these rules occur, for "Poland" (Italian rime) has the pause in line eleven, and "Cambridge" (Shakespearean rime) in line ten. Tennyson's subjects are the ordinary ones of Wordsworth - "Buonaparte," "Alexander," "Montenegro", and it is due to the nature of his verse that they have more of the music of Keats than of the roll of Milton. But in these things he was merely following his contemporaries or immediate predecessors, and not being original as he was in a certain type of development, which, however, he uses but twice. This consists of repeating the phrasing or the sentiment of a line or group of lines from time to time in the poem, for the sake of emphasis - a thing which previously had never been done. In the sonnet "To W. C. Macready," quoted in the footnote,[1] the second tercet repeats the idea of the quatrains,

[1] "Farewell, Macready, since to-night we part;
Full-handed thunders often have confessed
Thy power, well used to move the public breast.
We thank thee with our voice and from our heart.
Farewell, Macready, since this night we part,
Go, take think honors home; rank with the best,
Garrick and statelier Kemble and the rest
Who made a nation purer through their art.
Thine it is that our drama did not die,
Nor flicker down to brainless pantomime,

(Continued on page 93)

and in "Mine be the spirit," the sestet is a paraphrase of the octave. This practice, however, does not seem to have persisted; and when one remembers the freedom of the sonnet practice of the time, the innovation is not surprising. Tennyson and Browning, then, are not important for us, since the former was an imitator of the authors of his own century, and the latter produced practically nothing in this form of poetry.

The first sonneteer of the period was Mrs. Elizabeth Barret Browning. Her work, even though it were not great poetry, would deserve attention here, first of all, because amid the lawlessness of the period, she marks a return to a regular rime scheme from which she does not depart - a b b a a b b a c d c d c d. This is an Italian rime scheme; but from whom it is copied would be difficult to say. Sidney cannot be the source, for he used three rimes in the sestet and closed with a couplet. Milton does not employ this or any other order regularly in his sestets; nor is this an invariable Italian form. It would seem probable, then, that Mrs. Browning discovered it in some Italian sonneteer, or became acquainted with it in some English author, and finding that it fitted her ideas of rhythm, adopted it.

She also returns to the love sequence. This is the first sequence of the kind since Drummond in the seventeenth century, and the only extended sequence of any kind since that time, with the exception of Wordsworth's Ecclesiastical Sonnets.

And those gilt gauds men-children swarm to see.
Farewell, Macready, moral, grave, sublime;
Our Shakespeare's bland and universal eye
Dwells pleased, through twice a hundred years,
on thee."

In these two series we have the most marked departure from Milton's influence, for after him and until this time the sonnet had always been episodic; and even these sequences stand alone, for the bulk of the sonnets produced at this time were separate or isolated. Where Mrs. Browning got the conception is a question as difficult to answer as that of her rime schemes. She probably knew the Italian sonneteers, for she read most modern European languages readily, and she was certainly acquainted with the Elizabethans; but the isolation of each sonnet in the sequence makes the former influence the more probable, since the sixteenth century poets gave to each one the character of a stanza in a long poem.

Her treatment of the love theme in these sonnets has, of course, been the subject of much discussion; but this does not concern us here, for Milton wrote no real love sonnets, and the sequence of the Italians and the Elizabethans had naturally assumed a masculine point of view, while Mrs. Browning, quite as naturally, treated her theme from a woman's viewpoint. This was new in English poetry, for never before had such notes been sounded as softly echo through the following:

"How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and Ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right
I love thee purely, as they turn from Praise;
I love thee with the passion put to use
In my old griefs, and with my childhood's faith;
I love thee with a love I seemed to lose
With my lost saints,- I love thee with the
breath,
Smiles, tears, of all my life!-, and, if God
choose,
I shall but love thee better after death."

nor had woman's triumph in love ever before been expressed in such feminely intimate words as:[1]

"My letters add dead paper, mute and white!
And yet they seem alive and quivering
Against my tremulous hands which loose the
string
And let them drop down on my knee to-night.
This said, he wished to have me in his sight
Once, as a friend; this fixed a day in spring
To come and touch my hand - a simple thing,
Yet I wept for it! - this - the paper's light -
Said, "Dear, I love thee"; and I sank and quailed
As if God's future thundered on my past:
This said, "I am thine" - and so its ink had paled
With lying at my heart that beat too fast:
And this - O Love, thy words have ill availed,
If, what this said, I dared repeat at last!"

The isolated sonnets show the same characteristics. The rime schemes are the same; and the same spirit that runs through the Sonnets from the Portuguese, runs through them. For there is more kinship between "Work" and the sonnets already quoted from Mrs. Browning, than between "To George Sand" and Sonnet XV ("Cromwell, our chief of men"). These separate sonnets, however, beside the sequence might, at first sight, seem strange; but it must be remembered that by this time the episodic character of the sonnet was generally accepted, and that the literature of Mrs. Browning's day was

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1. Compare also:
"If thou must love me, let it be for nought
Except for love's sake only. Do not say,
"I love her for her smile - her look - her way
Of speaking gently, - for a trick of thought
That falls in well with mine, that certes brought
A sense of pleasant ease on such a day;"-
For these things in themselves, Beloved, may
Be changed, or change for thee,- and love so
wrought,
May be unwrought so. Neither love me for
Thine own dear pity's wiping my cheeks dry:
A creature might forget to weep, who bore
Thy comfort long, and lose thy love thereby.
But love me for love's sake, that evermore
Thou may'st love on through love's eternity."

teeming with such poems of good, bad, or indifferent character. Therefore, while the model of the sequence had to be sought afield, examples of the isolated sonnet were near at hand.

So far Mrs. Browning's sonnets have displayed no characteristics which can be traced to Milton as a source of influence. But one point in the organization of her sonnets is at least a survival of his practice, although the route of the transmission may have been indirect. This is the freedom with which the pause is shifted. Sonnet XL of the sequence, for instance, breaks in line eleven, and Sonnet XXVI in line eight, while Sonnets XXXIII and XXXVI both have the conclusion in the last two lines. The same liberty is displayed in the episodic sonnets; for "Perplexed Music" is divided into an octave and a sestet, but "Work" has the pause in line nine, and "A Thought for a Lonely Death-bed" continues the development to the end of the poem. This freedom, together with the episodic type, is the only definite survival of Miltonic influence in Mrs. Browning. For her rime scheme may be, and the conception of the sequence pretty surely is Italian; but the liberty in the placing of the turn and the occasional character of the sonnet were the two things Milton taught to his successors.

The last great sonneteer, and the one who gave a coloring to all English sonnet literature after him, is Dante Gabriel Rossetti. But Miltonic influence upon him must have been slight; for William Rossetti, in discussing his brother's favorite authors, says: "Chaucer, Spenser, the Elizabethan dramatists (other than Shakespeare), Milton, Dryden, Pope, Wordsworth are unnamed. It should not be sup-

posed that he read them not at all, or cared not for any of them; but if we except Chaucer in a rather loose way and (at a late period of life) Marlowe in some of his non-dramatic poems, they were comparatively neglected."[1] Since this is the case, Rossetti's conception of the sonnet must have been gained from Shakespeare if it came from any Englishman; but this is impossible, for his sonnets are not at all Shakespearean. The influence, then, must have been foreign, and more definitely, Italian, because his brother William again tells us that of the French authors he cared only for Hugo, De Musset, Villon, and Dumas.[2] Besides although he was born in England and his mother was English, he inherited from an Italian father enough of southern nature to give him a sympathy for their passions and their temperaments. It is true his brother again says: "Of Italian poets he earnestly loved none save Dante: Cavalcanti in his degree, and also Poliziano and Michelangelo,- not Petrarca, Boccaccio, Ariosto, Tasso, or Leopardi."[2] Yet this love of Dante and even a mere acquaintance with Petrarch would have been sufficient to have given him a knowledge of their sonnet form.

Rossetti's own sonnets, furthermore, bear out this supposition; for the greater number of them are Italian in rime scheme and organization. The octaves all have the arrangement a b b a a b b a; but about a fifth of the sestets end in couplets.[3] This, however, seems to be merely a con-

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1. Preface, pg. XVIII.
2. Preface, pg. XIX.
3. The House of Life sequence: 23, 25, 27, 28, 31, 33, 35, 36, 37, 43, 48, 51, 56, 59, 61, 82, 87, 89, 93, 94. Other sonnets: "A Match with the Moon," "Sonnet on the Sonnet," "Spring," "Coleridge," "Shelley," "A Sea-spell."

firmation of Italian influence, since Sidney was the only English poet who regularly used the closing couplet with the Italian rime, and he is not mentioned among the authors whom Rossetti read attentively. The manner in which most of the sonnets are printed shows at once that they are broken into octaves and sestets; yet a few of them do not observe this division. Sonnet LXXII[1], "For a Venetian Pastoral," and "For an Allegorical Glance of Women" have no thought pause. Sonnet XCII concludes in a tercet:

> "Beholding these things, I behold no less
> The blushing morn and blushing eve confess
> The shame that loads the intolerable day."

In Sonnet XIX the octave is extended through line ten; but Sonnet XC, on the contrary, has a contracted octave, and turns at the end of line seven. In only one, Sonnet LXXIV, is the volta within the line; and here it falls in line nine and adds half a line to the octave. But although this slight freedom in organization is gained either directly from Milton, or indirectly from those influenced by him, Rossetti owes his chief debts to the Italians.

His subjects and their treatments, likewise, were not suggested by Milton. For, first of all, the love sequence is undoubtedly Italian, since most of the sonnets in it are disconnected, or separate, although at times small united groups appear, as Sonnets XCII and XCIII, or Sonnets LXXIV, LXXV, and LXXVI. Shakespeare might, of course, have inspired this idea; but as these sequences within the sequence are rare, he can scarcely be said to have been the model for the entire series. Moreover, Rossetti's attitude toward love is not Milton's, nor

1. Roman numerals refer to sonnets in the House of Life sequence.

yet Shakespeare's nor any Elizabethan's. There are no reverent comparisons to Marys or Ruths, as in the former, nor is there any complaint to a cold and cruel mistress, as in the latter. Instead there is a sensuous reveling in physical contact, which only he can appreciate who like Rossetti sees woman's body as her soul. In the second place, even the sonnets that do not sing of love are unlike Milton. "Spring" and "The Church Porch" are not expected to be, for they are removed from his sphere. But "The Last Three from Trafalgar," "Keats", "Shelley", "Burns", are subjects on which Milton might have written; yet these sonnets seem bound by "no law save that of numbers richly musical", and lack the virile assertion, and sublimer verse of Sonnet XIII ("Harry, whose tuneful and well-measured song"). This is because Rossetti is interested in a pretty picture, even a "fleshly" one; and to gain it pitches all his poetry in a softer and minor strain; for the bold tones of a Milton would shatter his fragile verse, as the heavy brush of a dauber would destroy the delicate limning of a vignette.

One type of sonnet, however, Rossetti may have adopted from Milton, and that is the satirical. Such a supposition is probable for two reasons,- first, outside of Milton such sonnets appeare but seldom in English poetry, and second, they are not frequent in the Italian. Yet even in these poems Rossetti weakens the invective in the effort to gain harmony. And one instinctively feels that:

"Not 'neath the altar only,- yet in sooth,
There more than elsewhere,- is the cry,
"How long?"
The right sown there hath still born
fruit in wrong,-

The strong waxed fourfold. Thence (in
hate of truth),
O'er weapons blessed for carnage, to fierce
youth
From evil age the world hath hissed along:
"Ye are the Lord's: go forth, destroy, be
strong!
Christ's Church absolves ye from Christ's
law of ruth."
Therefore the wine-cup at the altar
is
As Christ's own blood indeed, and
as the blood
Of Christ's elect, at divers seasons
spilt
On the altar stone, that no man's
church, for this,
Shall prove a stone of stumbling,-
whence it stood
To be rent up ere the true Church
be built."

the crashing power of:

"Because ye have thrown off your Prelate lord
And with stiff vows renounced Liturgy,
To seize the widowed whore Plurality."

Or that:

"We'll search thy glossary, Shakespeare!
whence almost,
And whence alone, some name shall be
reveal'd
For this dead drudge, to whom no
length of ears
Sufficed to catch the music of the
spheres;
Whose soul is carrion now,-too mean
to yield
Some Starveling's ninth allotment of
a ghost"[1]

is but mild arraignment beside:

"I did but prompt the age to quit their
clogs
By the known rules of ancient Liberty,
When straight a barbarous noise
environs me,
Of owls and cuckoos, asses, apes,
and dogs."

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1. "On the Site of a Mulberry-tree; Planted by Wm. Shakespeare;
felled by the Rev. F. Gastrell.

But however weak the imitation, it is almost certain that Milton furnished the model; for even if Rossetti did not read him closely, he would surely have noticed two such unusual sonnets as those on the Detraction.

Since Rossetti's time Miltonic influence in English sonnet literature has practically disappeared, for the weaker strains of the former appealed more to the decadent school that was to follow Tennyson and Browning, than did the nobler and less easily imitated roll of the latter. Of this class of poets Watson, Viereck, are examples. The latter's "Heine in New York", for instance, has a sentiment that almost approaches Milton's in his angry moments; but the exact attention to the music is still as evident as it was in Rossetti. There seems to be a fitting of the subject to the rhythm, not an adapting of the rhythm to the subject.

"Nor life nor death had any peace for
thee,
Seeing thy mother cast thee forth, a prey
To wind and water till we bade thee stay
And rest, a pilgrim weary of the sea.
But now it seems that on thine effigy
Thy very host an impious hand would lay:
Go then and wander, praising on thy way
The proud Republic's hospitality!
Yet oft with us wreathed brow must suffer
wrong,
The sad enchanter of the land of Weir
Is still uncrowned, unreverenced, and
we fear
The Lords of Gold above the Lords of Song.
Were it not strange, then, should we
honour more
The sweet-mouthed singer of a foreign
shore?"

In Watson this same decline is apparent. For example:

"What and shall <u>we</u>, with such submissive
airs
As age demands in reverence from the
young,
Await these crumbs of praises from Europe
flung,

And doubt of our own greatness till it
bears
The signet of your Goethes and Voltaires?
We who alone in latter times have
sung
With scarce less power than Arno's exiled
tongue -
We who are Milton's kindred, Shakespeare's
heirs.
The prize of lyric victory who shall gain
If ours be not the laurels, not the palm?
More than the froth and flotsam of the
Seine,
More than your Hugo-flare against the night,
And more than Weimar's proud, elaborate
calm,
One flash of Byron's lightning, Words-
worth's light."

Alfred Austin, too, shows none of Milton's virility. His sonnets are pretty miniatures of seasonal landscapes that remind one of Keats, as:

"Now where the bare sky spans the land-
scape bare,
Up long brown fallows creeps the slow
brown team,
Scattering the seed corn that must sleep
and dream,
Till by Spring's carillon awakened there.
Ruffling the tangles of his thicket hair,
The stripling yokel steadies now the
beam,
Now strides erect with cheeks that glow and
gleam
And whistles shrewdly to the spacious air.
Lured onward to the distance dim and
blear,
The road crawls weary of the travelled
miles:
The kine stand cowering in unmoving
files;
The shrewmouse rustles through the bracken
sere;
And, in the sculptured woodland's leaf-
less aisles,
The robin chants the vespers of the year."

Or else they are expressions of a sentimental patriotism from one who glories in his country by word of mouth.

"Now upon English soil I soon shall stand,
Homeward from climes that fancy deems
more fair;

And well I know that there will greet
me there
No soft foam fawning upon smiling
strand,
No scent of orange groves, no zephyrs
bland,
But Amazonian March, with breast
half bare
And sleety arrows whistling through the air,
Will be my welcome from that burly land.
Yet who boasts his birthplace yonder lies,
Own in his heart a mood akin to scorn
For sensuous slopes that bask 'neath
Southern skies,
Teeming with wine and prodigal of
corn,
And, gazing through the mist with misty
eyes,
Blesses the brave bleak land where he was
born."

The sonnet has now lost its power and is only an occasionally form of poetry, to be written now and then, but not consistently. At the beginning of the century Wordsworth wrote of it:

"Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honours; with this key
Shakespeare unlocked his heart: the melody
Of this small lute gave east to Petrarch's wound;
A thousand times this pipe did Tasso sound;
With it Camoëns soothed an exile's grief;
The Sonnet glittered a gay myrtle leaf
Amid the cypress with which Dante crowned
His visionary brow: a glow-worm lamp,
It cheered mild Spenser, called from Faeryland
To struggle through dark ways; and, when a
damp
Fell round the path of Milton, in his hand
The Thing became a trumpet; when he blew
Soul-animating strains - alas, too few!"

And all these things it was in English verse at various times; for certainly Sidney sounded lute strains on it that would have eased a deeper love wound; and surely it is a myrtle leaf in Drummond's crown. But even Milton's "soul-animating strains" have failed to give it a true heritage, since of his characteristics only two survive - the episodic character and the free

position of the thought pause - and both of these by long usage have been adopted as characteristics of the poetic form and not of John Milton whose practice first made the former recognized and first established the latter.

ADDENDUM A.

Drummond's Rime Schemes.

I. Shakespearean rime scheme and its variants.

(A). a b a b c d c d e f e f g g.

Sonnet 32, pg. 66, vol. 1.
To Sir.Wm. Alexander, pg. 67, vol. 2.
Fourth for Galatea, pg. 128, vol. 2.
Third to Earl of Lauerdale, pg. 173, vol. 2.

(B). a b a b c d d c e f e f g g.

First on Earl of Lauerdale, pg. 172, vol. 2.

(C). a b a b c d c d e f f e g g.

First for Galatea, pg. 127, vol. 2.

(D). a b a b c d d c e f f e g g.

To Lady Jane, Countess of Perth, pg. 68, vol. 2.

(E). a b b a c d c d e f e f g g.

Second on Lauerdale, pg. 172, vol. 2.

(F). a b b a c d c d e f f e g g.

Before a Poem of Irene, pg. 130, vol. 2.

(G). a b b a c d d c e f e f g g.

Second for Galatea, pg. 127, vol. 2.
"All good hath left this age," pg. 133, vol. 2.

(H). a b b a c d d c e f f e g g.

Sonnet 27, pg. 61, vol. 1.
To Sir John Skene, pg. 130, vol. 2.

(I). a b a b c d d c d e e d f f.

Sonnet 8, pg. 28, vol. 1.

(J). a b b a c d c d c d d c e e.

Sonnet 53, pg. 97, vol. 1.

(K). a a b b c c d d e e f f g g.

"Whatserves it to be good?" pg. 142, vol. 1.
A jest, pg. 157, vol. 1.

Beauty's Idea, pg. 164, vol. 1.
To John Ray, pg. 170, vol. 2.
An Epitaph on one named Margaret, pg. 180, vol. 2.

II. Petrarchan rime scheme and its variants in the octave.

(A). a b b a a b b a

Sonnet 2, pg. 22, vol. 1.
Sonnet 5, pg. 25, vol. 1.
Sonnet 14, pg. 46, vol. 1.
Sonnet 23, pg. 57, vol. 1.
Sonnet 26, pg. 60, vol. 1.
Sonnet 36, pg. 72, vol. 1.
Sonnet 40, pg. 77, vol. 1.
Sonnet 42, pg. 80, vol. 1.
Sonnet 45, pg. 86, vol. 1.
Sonnet 47, pg. 88, vol. 1.
Sonnet 50, pg. 93, vol. 1.
Sonnet 52, pg. 95, vol. 1.
Sonnet 55, pg. 100, vol. 1.
"Erycine at the departure of Alexis," pg. 182, vol. 1.
"To a Nightingale," pg. 30, vol. 2.
"The Blessedness of Faithful Souls by Death," pg. 31,vol.2.
"Comparison of His Thoughts to Pearls,"pg. 126, vol. 2.
Fifth sonnet for Galatea, pg. 129, vol. 2.
"I fear to me such fortune be assigned," pg. 131, vol. 2.
"First in the Orient reigned the Assyrian kings, pg.131, vol. 2.

(B). a b b a b a a b

Sonnet 16, pg. 48, vol. 1.
Sonnet 17, pg. 49, vol. 1.
Sonnet 35, pg. 69, vol. 1.
Sonnet 41, pg. 78, vol. 1.
"Ah! napkin," pg. 119, vol. 1.
"Man's Knowledge, Ignorance in the Mysteries of God," pg. 25, vol. 2.
"Content and Resolute," pg. 30, vol. 2.
"Doth then the world go thus?" pg. 133, vol. 2.

(C). a b a b a b a b

Sonnet 10, pg. 30, vol. 1.
Sonnet 13, pg. 45, vol. 1.
Sonnet 25, pg.59, vol. 1.
Sonnet 30, pg. 64, vol. 1.
Sonnet 38, pg. 74, vol. 1.
"O woful life!", pg. 104, vol. 1.
"Too long I followed have my fond desire," pg. 137, vol.1.
"Human Frailty," pg. 3, vol. 2.
"Nature Must Yield to Grace," pg. 5, vol. 2.
"For the Baptist," pg. 9, vol. 2.

(D). a b a b b a b a

Sonnet 4, pg. 24, vol. 1.
Sonnet 11, pg. 31, vol. 1.
Sonnet 13, pg. 67, vol. 1.
Sonnet 54, pg. 98, vol. 1.
"Upon a portrait, Drawn with a Pansy," pg. 177, vol. 1.
"World's joys are Tyos," pg. 5, vol. 2.
"The Angels for the Nativity of Our Lord," pg. 7, vol. 2.
"Against Hypocrisy," pg. 28, vol. 2.
"To the Obsequies of King James," pg. 68, vol. 2.
"Rise to my soul," pg. 132, vol. 2.

(E). a b a b b a a b

Sonnet 1, pg. 21, vol. 1.
Sonnet 24, pg. 58, vol. 1.
Sonnet 31, pg. 65, vol. 1.
Sonnet 37, pg. 73, vol. 1.
Sonnet 48, pg. 89, vol. 1.
"O. it is not to me bright lamp of day," pg. 108, vol.1.
"Sweet spring, thou turn'st with all thy goodly train," pg. 116, vol. 2.
"For the Prodigal," pg. 10, vol. 2.

(F). a b b a a b a b

Sonnet 6, pg. 26, vol. 1.
Sonnet 28, pg. 62, vol. 1.
Sonnet 29, pg. 63, vol. 1.
Sonnet 43, pg. 82, vol. 1.
Sonnet 44, pg. 85, vol. 1.
Sonnet 46, pg. 87, vol. 1.
Sonnet 49, pg. 91, vol. 1.
"Sith it hath pleased that First and only Fair," pg.122, vol. 1.
"If with such passing beauty," pg. 139, vol. 1.
"What hapless hap had I now to be born," pg. 140, vol. 1.
"No Trust in Time," pg. 4, vol. 2.
"For the Nativity of Our Lord," pg. 8, vol. 2.
"Contemplation of the Invisible Excellencies Above," pg. 25, vol. 2.
Third for Galatea, pg. 28, vol. 2.
"O times! O heaven," pg. 132, vol. 2.
On Lady Jane Maitland, pg. 169, vol. 2.

(G). a b b a b a b a

Sonnet 11, pg. 29, vol. 1.
Sonnet 21, pg. 54, vol. 1.
Sonnet 22, pg. 55, vol. 1.
Sonnet 34, pg. 68, vol. 1.
Sonnet 39, pg. 76, vol. 1.
"Sweet soul, which in the April of thy years," pg. 106, vol. 1.

"My lute, be as thou wast," pg. 115, vol. 1.
"What doth it serve to see Sun's burning face," pg.117, vol. 1.
"As in a dusky and tempestuous night," pg. 121, vol. 1.
"Thrice happy he, who by some shady grove," pg. 141, vol.1.
"The Miserable Estate of the World," pg. 7, vol. 2.
"For the Passion," pg. 11, vol. 2.
"The Praise of a Solitary Life," pg. 29, vol. 2.

(H). a b b a b a b a b a b a

"Upon the Sepulchre of Our Lord," pg. 15, vol. 2.

(I). a b b a a b b a b a b a b a[1]

"Sonnet 51, pg. 94, vol. 1.

(J). a b b a b c b c b c c b d d

Sonnet 18, pg. 50, vol. 1.

(K). a b b a b c c b c a c a d d

Sonnet 3, pg. 23, vol. 1.

(L). a b a b a b b a

Sonnet 12, pg. 41, vol. 1.
Sonnet 20, pg. 53, vol. 1.
"Of mortal glory, O soon darken'd ray!" pg. 101, vol. 1.
"Those eyes, those sparkling sapphires of delight," pg.102, vol. 1.
"Mine eyes, dissolve your globes in briny streams," pg. 105, vol. 1.
"To spread the azure canopy of heaven," pg. 138, vol. 1.
"Come forth, come forth, ye blest triumphling bands," pg. 138, vol. 1.
"Why, worldings, do ye trust frail honour's dreams," pg. 141, vol. 1.
"Upon a Portrait," pg. 176, vol. 1.
"Upon the Same," pg. 176, vol. 1.
"The Book of the World," pg. 6, vol. 2.
"Amazement at the Incarnation of God," pg. 8, vol. 2.
"For the Magdalene," pg. 9, vol. 2.
"To the Angels for the Passion," pg. 14, vol. 2.
"Earth and All on it Changeable," pg. 26, vol. 2.
"The Court of True Honour," pg. 27, vol. 2.
"Death's Last Will," pg. 31, vol. 2.

(M). a b a b a c c a

Sonnet 7, pg. 27, vol. 1.
Triumphing chariots, statues, crowns of lays," pg. 137, vol. 1.

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1. Life and death are the only words used as rimes.

(N). a b a b b c c b c b b c d d

"Ay me, and I am now the man whose muse," pg. 126, vol. 2.

(O). a b a b b c c b c d c d e e

Sonnet 15, pg. 47, vol. 1.

(P). a b a b b c c b d e d e f f

"O Fate! conspired to pour your worst on me," pg.103, vol. 1.

The sestet in Drummond shows but little variety of rime. The major part of the sonnets, whether Shakespearean or Petrarchean in the octave, use c d c d e e or c d d c e e. The chief variations are noted in II, (H), (I) b a b a b a, (J) b c c b d d, (K) c a c a d d, (N) c b b c d d, and (P) d e d e f f.

ADDENDUM B

Brydges' Rime Schemes

A). a b b a a b b a c d c d c d.

I, II, III, IV, V, VI, VII, VIII, XI, XII, XIII, XV, XVI, XVII, XIX, XXIII.

B). a b b a a b b a c d c d e e.

XXII.

C). c b b a b a b a c d c d c d .

X, XX.

E). a b a b a b a b c d c d c d.

IX, XVIII.

F). a b a b b a a b c d c d c d.

XIV.

G). a b a b b a b a c d c d e e.

XXI.

H). a b a b a b a b c d c d e e.

XXIV, XXV, XVIII, XIX, XXX.

I). a b a b c d c d e e f g g f.

XVI.

J). a b a b c d c d e f g e f g.

XVII.

ADDENDUM C

Bowles' Rime Schemes.

A). a b b a c d c d e f e f g g.

X.

B). a b b a c d d c e f f e g g.

I, II, III, V, VI, IX, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXV, XXVII.

C). a b b a c d d c e f e f g g.

II, IV, VIII, XXIV.

D). a b b a c d d c e e f g f g.

VII.

E). a b b a c c d e e d f g g f.

XXVI.

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